

THE
HARP PRELUDIST;
Comprising in
Sixteen Lessons,
Explanations of the Chords, & all the Rules of Harmony,
Indispensable to the Art
OF
Extemporaneous Preluding
in so new, clear, & concise a manner, as, in
A SHORT TIME,
" to qualify the diligent Pupil "
TO
Prelude on the Harp
with ability and effect: The whole Illustrated
by
NUMEROUS EXAMPLES,
by
N. C. BOCHSA.

Ent. Sta Hall.

Pr. 12^s

LONDON

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Manufacturers of Cabinet, Harmonic & Square Piano Fortes,
where an elegant assortment for Sale or Hire may be seen.

* THE KEY, OR EXPLANATORY APPENDAGE TO THIS WORK MAY BE HAD... Pr. 6^s

P R E F A C E.

THE Harp being an instrument which, like the Organ and Piano-Forte, has the power of combining its sounds at the pleasure of the performer, and producing harmony, it has long been regretted, that hitherto no work has appeared by which Harp-players might qualify themselves as PRELUDISTS.

This has induced the Author to present them with a book designed to supply that desideratum, which, as involving a knowledge of the Chords and Modulation, may be said to possess a twofold value.

Perpetually reminded, by *experience*, of the diffidence and backwardness of many Amateurs, especially Ladies, to encounter the dryness of the study of Harmony, he has been careful to avoid whatever might border on pedantry, or any abstruseness or profundity not actually necessary to the limited object of the work, and the Preludist's proficiency.


By a new, clear, and comprehensive system, he has endeavoured to combine the advantages of an easy mode of Tuition, and, in case of emergency, of enabling the Pupil to profit even by self-instruction.


Divided into periodical Lessons, and bringing into closer contact the minds of Master and Pupil (in the manner of the Author's *First Six Weeks*, which has been so favourably received), this Work, aided, too, as it is by its accompanying *Appendage*, will prove sufficient to ensure a sound and certain progress, and to place the Pupil in the shortest road to excellence.

It ought to be noticed, that this Work is intended for Practitioners who have made some progress on the Harp.


[illegible]

— 23, first music staff, seventh bar, omit the D, so that the notes will be




— 23, third music staff, sixth and seventh bars to be corrected thus, 

— 23, fifth music staff, last bar, add an E,

— 25, third music staff, eighth bar, omit E and insert F, 

— 27, first music staff, notes marked with a *, omit B and insert C,

— 27, seventh music staff, omit the three B's, and insert three C's,

— 34, eleventh music staff, second bar, omit F, and add E, 

— 36, seventh music staff, fifth bar, erase the natural before the first B.

— 36, ninth music staff, third bar, omit D, and insert C#,

— 36, between eleventh and twelfth staves of music, after the name of the key, *E Flat*, insert the word *Major*, thus, *E Flat Major*.

— 36, twelfth music staff, fourth bar, lower octave note, to be B instead of C,

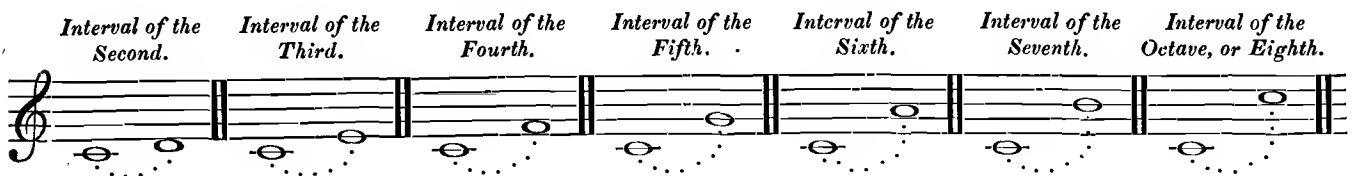
— 39, eighth line of text should be printed thus, (See No. 49 and 50 of the *Appendage*.)

THE HARP PRELUIST.

FIRST LESSON.

THE Master will begin, by explaining to his Pupil the *Seven Primitive Intervals*, which may be said to form the materials of harmony. These intervals consist of the distances between any two notes, or sounds, of the Diatonic Scale, (that is, the natural scale of any key,) reckoning from the lowest of those sounds ; as in the following Example :—

THE SEVEN PRIMITIVE INTERVALS.



By this, the Pupil will understand, that the first of these intervals, formed by C, (the first note of the scale,) followed by D, is called the interval of the *second*; that the next interval, formed by C, followed by E, is called the interval of the *third*; that the succeeding interval, formed by C, followed by F, is called the interval of the *fourth*; and so of the remaining primitive intervals.

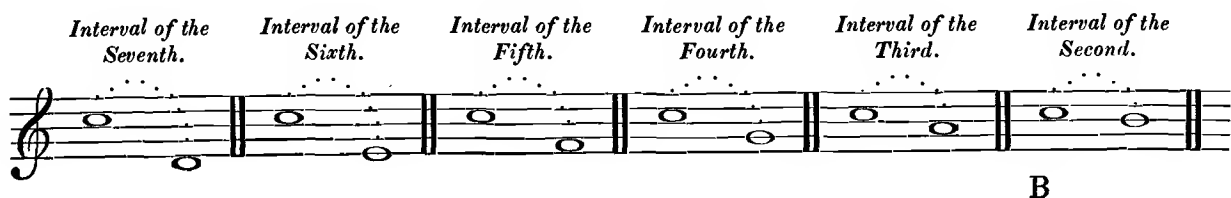
To familiarize these intervals to the mind of the Scholar, the Tutor will direct him to write them in a separate book, in the same order, and in all the different major keys ; that

is, from the key with one sharp, (G)  &c. &c., to that with seven sharps ;

and from the key with one flat, (F)  &c. &c., to that with seven flats.

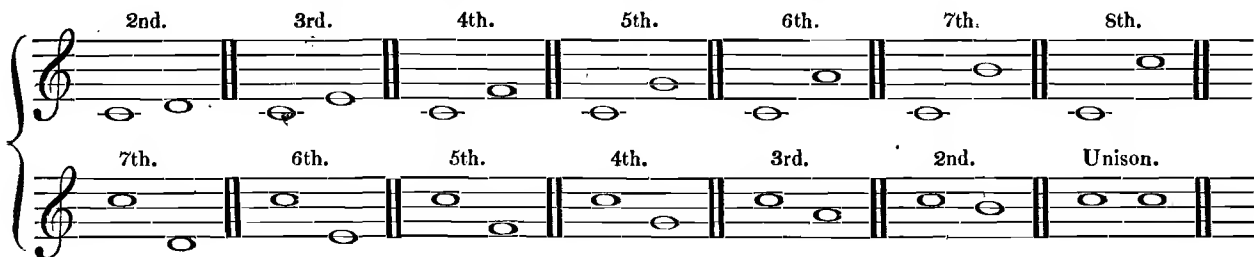
The Master, by comparing No. 1 of the *Exemplary Appendage* to this work, (which he should always have at hand,) with what the Pupil has written, will ascertain how far it is correct. He will afterwards teach him to invert the seven primitive intervals ; that is to say, will show him how to change the position of the reckoning notes ; and to count downward from that note, instead of upward, as in the former case.

EXAMPLE OF INVERTED INTERVALS.



Here it will be obvious that C, D, the interval of the *second*, is the inversion of the former C, D, or interval of the *seventh*, (see first Example); that C, E, the interval of the *third*, is the inversion of the former C, E, or interval of the *sixth*; that C, F, the interval of the *fourth*, is the inversion of the former C, F, or interval of the *fifth*; that C, G, the Interval of the *fifth*, is the inversion of the former C, G, or interval of the *fourth*; that C, A, the interval of the *sixth*, is the inversion of the former C, A, or interval of the *third*; and that C, B, the interval of the *seventh*, is the inversion of the former C, B, or interval of the *second*. The following Example will still more clearly show what has been described.

EXAMPLE OF INTERVALS, WITH THEIR RESPECTIVE INVERSIONS.



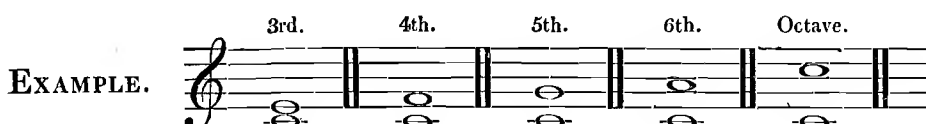
The Pupil, having written down the inverted intervals, in all the different major keys, under the seven original intervals, as above, the Master, after seeing that they are correct, by consulting No. 2, in the *Exemplary Appendage*, will put his memory to the test, by questioning him respecting the several inversions; that is, by asking him, What is the inversion of a *second*? of a *third*? of a *fourth*? &c. &c.

It is proper here to observe, that the epithet *primitive*, applied to the first seven intervals, has been employed to distinguish them as the *original sounds*; serving to form the only proper unions, or harmonic combinations or chords. The intervals above this primitive octave are only replicates of the former, and are called the *ninth*, the *tenth*, the *eleventh*, &c. &c. &c., as shown by the next Example.



SECOND LESSON.

THE Pupil having recapitulated the above instructions to his Master, he will apprise him, that the seven primitive intervals may be divided into *Concords* and *Discords*; that the first of these consist of those intervals which are harmonious and agreeable to the ear, and that they may be given without any preparation or resolution—that is, without being preceded or followed by other combinations; while *discords*, which are unharmonious unions, require to be prepared and resolved; that is, to be preceded and followed by other combinations. The intervals which form *concords*, are the *third*, the *fourth*, the *fifth*, the *sixth*, and the *eighth*, or *octave*.



The intervals which form *discords*, are the *second* and the *seventh*.



Here the Master, the more strongly to impress the ear of his Pupil with the beauties of *concord*s, and the comparative harshness of *discords*, will cause him to repeat on the harp the following combinations:—

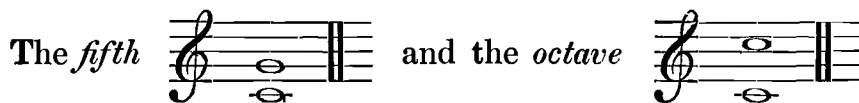


DISCORDS, WHICH ARE PREPARED AND RESOLVED BY CONCORDS.



After this exercise, it will be proper to explain to the Practitioner, that the consonant intervals, or *concord*s, may be divided into *perfect* and *imperfect*.

The *perfect concords* are those which are not subject to any change or alteration, either in the major or minor mode. For Example:



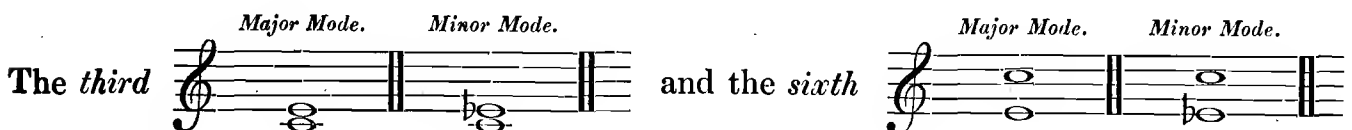
The following Example shows, that in both the major and the minor modes these two intervals are the same.



The interval of the *fourth* also, though less perfect than that of the *fifth*, is the same in both the modes, being the *inversion* of a *fifth*; and may be called a *semi-perfect concord*.



The *imperfect concords* are intervals which are subject to changes or mutations in the different modes, as,



The *discords*, by their very nature, are *always* imperfect.

The Master will conclude this second lesson by directing the Pupil to write, from memory, the above explanatory Examples of perfect and imperfect *concord*s, and also of the *discords*.

THIRD LESSON

THE better to prepare his Pupil for the more intricate particulars to which he is now advancing, the Tutor will commence this Lesson, by examining him on the principal points which have already engaged his attention. He will then proceed to inform him, that the various primitive intervals are necessarily subject to other changes or alterations (both by extensions and contractions) in order to furnish the means of modulating from one key to another; without which means, there would only be the power of producing abrupt and arbitrary transitions.

EXAMPLES.



By the annexed table, it will be perceived, that each of the seven primitive intervals takes three different forms.

The interval of the second.	1st.	As a minor second, C and D flat; being half a tone.
	2d.	As a major second, C and D natural; forming a whole tone.
	3d.	As an augmented second, C and D #; constituting a tone and a half.
The interval of the third.	1st.	As a diminished third, C # and E b; being two half tones.
	2d.	As a minor third, being one tone and a half.
	3d.	As a major third, being two tones.
The interval of the fourth.	1st.	As a diminished fourth; being a tone and two half tones.
	2d.	As a regular fourth; being two tones and a half tone.
	3d.	As an augmented fourth; being three tones.
The interval of the fifth.	1st.	As a diminished fifth; being two tones and two half tones.
	2d.	As a regular or perfect fifth; being three tones and half a tone.
	3d.	As an augmented fifth; being three tones and two half tones.
The interval of the sixth.	1st.	As a minor sixth; being three tones and two half tones.
	2d.	As a major sixth; being four tones and one half tone.
	3d.	As an augmented sixth; being four tones and two half tones.
The interval of the seventh.	1st.	As a diminished seventh; being three tones and three half tones.
	2d.	As a minor seventh; being four tones and two half tones.
	3d.	As a major seventh; being five tones and one half tone.

TABLE OF VARIED INTERVALS, WITH THEIR INVERSIONS.



<p><i>Diminished 4th. Regular 4th. Augmented 4th.</i></p> <p><i>Augmented 5th. Regular 5th. Diminished 5th.</i></p> <p><i>Diminished 5th. Regular 5th. Augmented 5th.</i></p> <p><i>Augmented 4th. Regular 4th. Diminished 4th.</i></p>	<p><i>Minor 6th. Major 6th. Augmented 6th.</i></p> <p><i>Major 3rd. Minor 3rd. Diminished 3rd.</i></p> <p><i>Diminished 7th. Minor 7th. Major 7th.</i></p> <p><i>Augmented 2nd. Major 2nd. Minor 2nd.</i></p>
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It is particularly necessary that the Pupil should commit to paper the above Table, in all the different major keys ; and that the Master should satisfy himself that it accords with No. 3 of the *Exemplary Appendage*.

It is also to be observed, and kept in mind, that regularly, as the intervals are diminished between the lower or reckoning note, and the note above it, so in the *inversions* the intervals are augmented between the upper or reckoning note, and the notes below it ; that is to say, as in the one order of intervals half a tone is lost, so in the other order half a tone is gained.

	No. 1.		No. 2.
	<i>Half-tone lost.</i>		<i>Two Half-tones lost.</i>
PRIMITIVE		PRIMITIVE	
MINOR INTERVAL.		DIMINISHED INTERVAL.	
INVERTED		INVERTED	
MAJOR INTERVAL.		AUGMENTED INTERVAL.	
	<i>Half-tone gained.</i>		<i>Two Half-tones gained.</i>

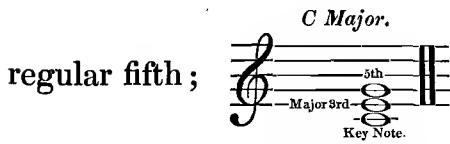
Here it is obvious, that as in No. 1 the note E is brought half a tone nearer to the C by the flat, it is, by consequence, carried half a note further from the C above it. So as in No. 2, the note C is brought half a note nearer to the E *flat*, by the sharp, it is of course carried half a tone further from the E below it. The same rules apply to all the other intervals.

FOURTH LESSON.

Now that the Scholar is acquainted with the order and properties of the intervals of the scale, and their relations and bearings, the Master will proceed to connect them, and to exhibit the various *chords* they contribute to form. A *chord*, like the intervals of which it consists, is *consonant* or *dissonant* ; that is to say, if the chord consist of the consonant intervals of the third, fifth, and eighth, it is a consonant chord ; and when the intervals include the dissonances of the second and the seventh, it is a dissonant chord.

	<i>Consonant Chord.</i>	<i>Dissonant Chord.</i>
EXAMPLE.		
		C

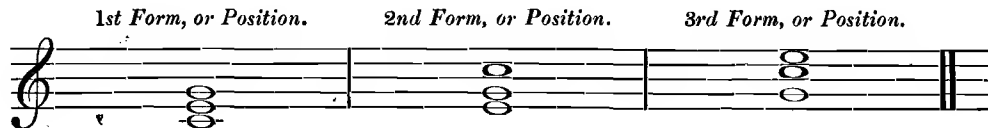
There is only one species of consonant chords, which is called the common or perfect chord; it is originally founded on a key note, and will be major or minor, according to the mode. When the mode is major, it is composed of a *major* third and



when minor, it consists of a *minor* third and regular fifth,



The chords, like the intervals of which they consist, may be inverted; and the Pupil will be apprized that the common, or perfect major chord, may assume three different forms or positions, thus:—

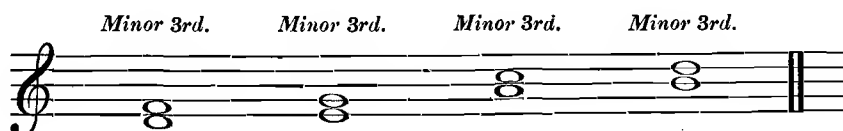


The second form or position is composed of a minor third and minor sixth; and the third form or position, of a regular fourth and major sixth. The names generally given to these different positions are—for the first, that of *common chord*; for its second position (or first inversion), that of *the chord of the third and sixth*; and for the third position (or second inversion), that of *the chord of the fourth and sixth*: always observing the rule of reckoning from the lowest note—all good harmony being derived from the bass.

The Master will here direct his Pupil to write down the common major chord on the key note, with its different positions, in every major key, with duplicates of which, in the *Exemplary Appendage*, No. 4, he will compare them; and afterwards, he will inform the Pupil, that, besides the key-note, there are other notes in a major scale, upon which, without changing the key—that is to say, without introducing any accidental sharp or flat—the common major chord may be constructed.

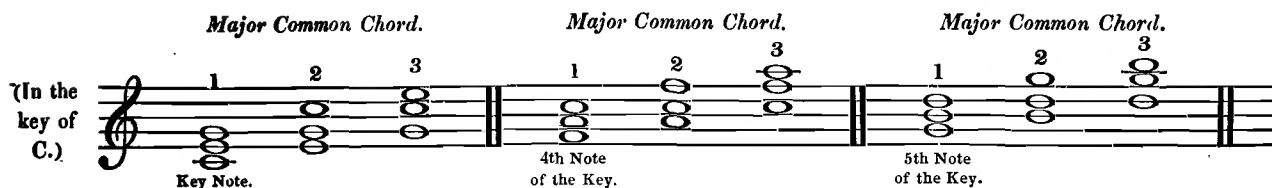


By this Example the Pupil will perceive, that major common chords may be also constructed upon the fourth and the fifth note of the diatonic scale, because they both contain the interval of a major third; whereas, were the chord taken on the note D or E, or A or B, the third would be minor, and, consequently, not form a major common chord.



The attentive Pupil is now acquainted with three major common chords in one key, which, together with their three respective positions (be it understood, that the common chords on the fourth and the fifth notes have also their three inversions), make nine different combinations. These will enable him to make his first essays in *Preluding*; further instructions in which will be given in the next Lesson.

EXAMPLE OF THE THREE COMMON MAJOR CHORDS FORMED IN A MAJOR DIATONIC SCALE, WITH THEIR DIFFERENT INVERSIONS.



This last Example the Pupil will copy in every major key ; which, when done, the Master, of course, will compare with No. 5, in the Appendage.

FIFTH LESSON.

THIS Lesson, one of the most important in the work, will begin by the Master apprizing the Pupil, that, to prevent the ambiguity and confusion that might arise from employing the letters C, D, E, F, or any other of the scale of C, in speaking of intervals or chords, when, in future, the subject concerns the generality of keys, and not any one in particular, he must call the seven notes of a scale, whatever the key may be, by the following appellations :—

Tonic—the *key-note*, or first note of a scale.

Super-Tonic—second note of a scale.

Mediant—third note of a scale.

Sub-Dominant—fourth note of a scale.

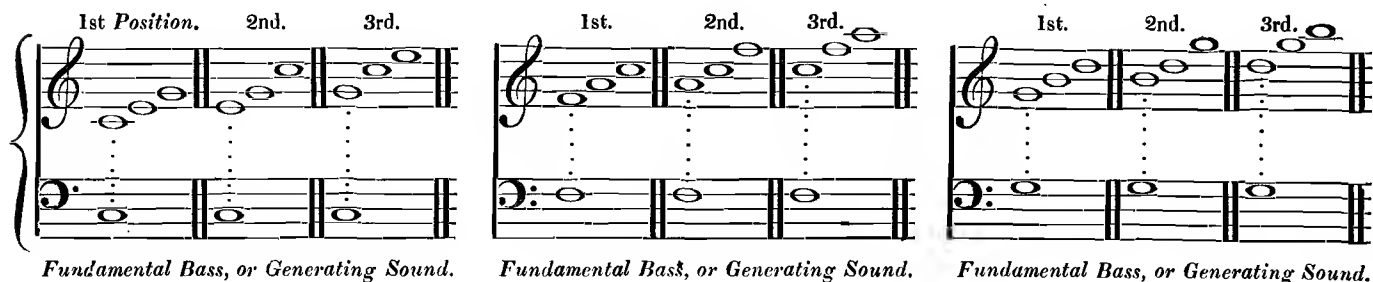
Dominant—fifth note of a scale.

Super-Dominant—sixth note of a scale.

Leading or sensible Note—seventh note of a scale—(so called, because it leads to, and makes the ear sensible of, the key, as will hereafter be seen).

The Tutor will now explain what is called the *Fundamental Bass*, or *Generating Sound* of a Chord. It is the notes upon which the three common chords which are to be found in a scale are constructed, namely, the tonic, the sub-dominant, the dominant ; and it remains the same, whatever may be the chord's position. That importance is given to those three bass notes, as these are really the root of *all harmony*.

EXAMPLES.



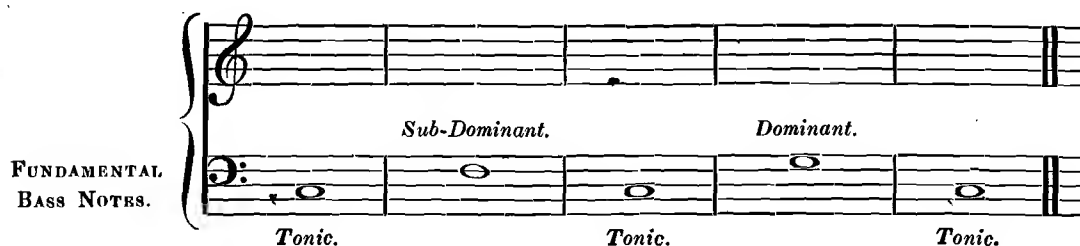
It is to be remarked, that though these chords are in themselves fundamentals, yet, as relating to the scale of C, the chord of F is called “ the chord of the sub-dominant,” and the chord of G, “ the chord of the dominant.”

It is of consequence that the Pupil should pay attention to this, since, without the thorough understanding of the *Fundamental Bass*, he will not easily find his way among

the intricacies of the various inversions of chords, to which, in the course of this work, he will have to attend.

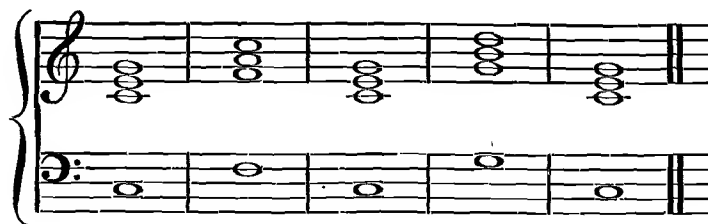
The Pupil, having sufficiently studied these particulars, his Instructor will proceed to prepare him for practically employing the chords which have been already explained ; and thus to qualify him to enter upon some short diatonic Preludes.

He will first direct him to construct and write harmonies, or upper parts, upon the following *fundamental bass notes*, viz., a Tonic, a Sub-dominant, a Tonic and Dominant, finishing with a Tonic.

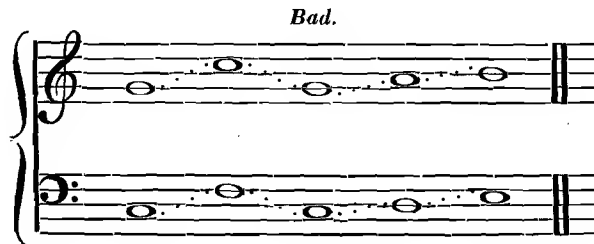


The Pupil will perceive that these *fundamental* bass notes are the generating sounds of the major common chords, to be found in the diatonic scale of C, and which have been lately explained.

Probably the Pupil, in his endeavour to supply the harmonies of these fundamentals, might think it right to fill them up in the following manner :—



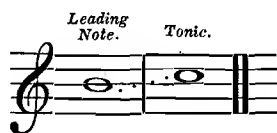
But this would be wrong, for the following very important reasons :—First, because the situations of the upper parts, which ought to have melody and connexion, should follow each other as evenly, closely, and smoothly to the ear as possible ; retaining in each harmony such note or notes of the former chord as constitute any part of it, and the upper note of the first chord should be the key-note. Secondly, because it involves the gross error of a continuity of perfect or regular fifths, between the bass notes and the upper note of each chord : as between C and G in the first bar ; F and C in the second bar ; C and G in the third bar ; G and D in the fourth bar ; and C and G in the fifth bar ; which succession of fifths is absolutely forbidden, as also a continuity of fifths between *any two parts* in harmony ; because, in almost all cases, they are inadmissibly offensive to the ear, presenting to it unconnected combinations.



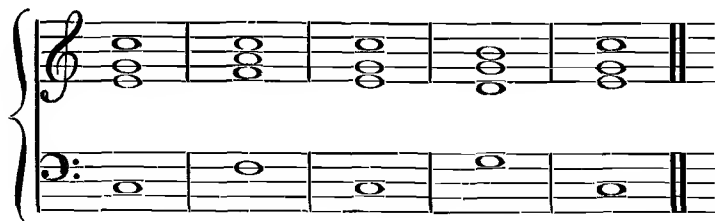
Thirdly, because continuities of eighths, or octaves, are also out of rule, as being only duplicates of each other ; while, in compositions of two, three, or four parts, each part should be a distinct, or what musicians call a *real* part. But if any one of them is an octave, or the mere doubling of some other parts, it, as it were, makes one part of two ;

and the number of parts may thus be said to be reduced. Therefore the Pupil will perceive, that the foregoing Example is wrong, as containing continuities of octaves between the bass notes and the lowest notes of the upper parts : as between C and C, in the first bar ; F and F, in the second bar ; C and C in the third bar ; G and G, in the fourth bar ; and C and C in the fifth bar : on account of which, though the Example is *apparently* in four parts, it is *really* only in *three*. However, notwithstanding this, to produce certain effects, continuity of octaves are not unfrequently employed and allowed. These are cases which will be hereafter explained.

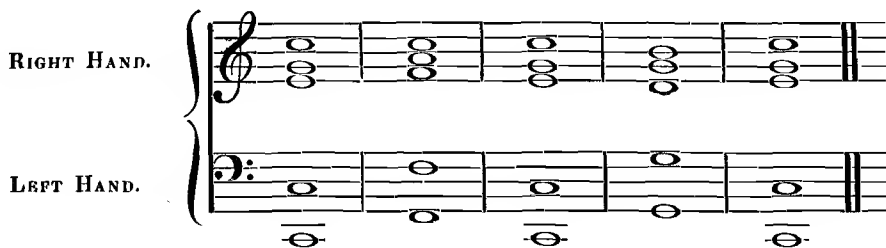
Fourthly, because, when the sensible, or leading, note is followed by the chord of the tonic, it should invariably pass to the tonic ; whereas, in the fourth bar of the Example, the B, that is, the leading note, falls to the G.



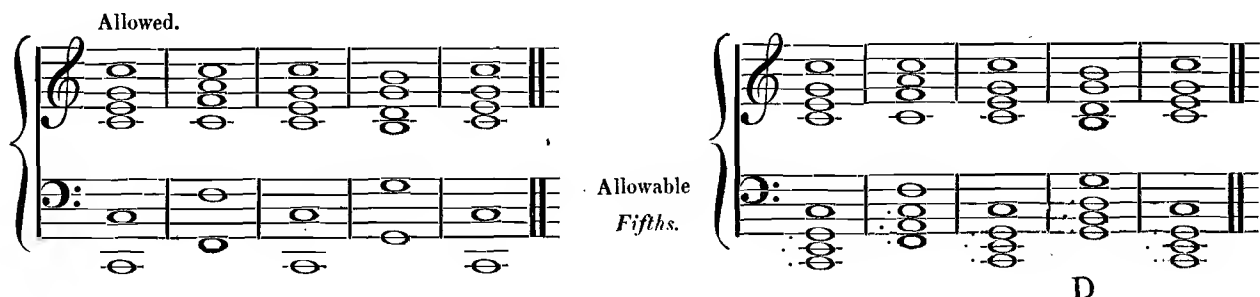
The four above reasons are to be considered by the Pupil as *fixed* and invariable rules in the formation of harmony. The following Example, as a correction of the above, will show how its faults may be avoided.



The Tutor will now direct the Pupil to try this series of chords on his harp ; and if, in playing them, he adds to the single bass notes their full and sonorous octaves below, he will obtain a superior effect.



This succession of octaves does not violate any rule of harmony ; the notes, thus added to the simple bass, being considered only as the corroboration of the harmony, in the same manner as the double bass, in an orchestra, strengthens the part of the violoncello, and improves the general effect, without having any particular share as a constituent portion of the harmony. On the same principle of giving additional force to any particular part, the upper notes of the melody may be doubled, without infringing the laws of harmony.



But the pupil is to be cautioned against attempting to double the notes of the melody in any of the following exercises. It is better that he should wait till his taste has been tolerably formed by the knowledge he is proceeding to acquire; especially as, in completing a chord, four parts, inclusive of the bass, supply the most perfect harmony.

The Tutor will here place on the Pupil's desk the following bass subject, which he will consider as the ground-work of an exercise; and which he may also regard as one of the first steps towards extemporary Preluding:—



This consists of a *tonic*, a *sub-dominant*, two successive *dominants*, and a final *tonic*.

The Master will require him to perform spontaneously, with the right hand, three distinct or real parts, while the left hand strikes the above ground-work, or bass.

It is now time to give the upper parts, which are constructed upon the bass, and form the super-incumbent harmony, their appropriate and distinguishing names. The highest of these is called *Melody*; the second, the *upper intermediate part*; the third, the *under intermediate part*; and if there be a fourth, it is the *lowest intermediate part*.

The Pupil, in this new and arduous stage of his progress, will, for the two first bars, be guided by the late examples, they being similar, and, consequently, calculated to facilitate his efforts. In the third bar (G) he will play the chord of the *fourth* and *sixth*,

or third position of the common chord of C;



which will better connect the

sub-dominant F with this G, than if he passed abruptly from the chord of F to the chord of G, which would be the consequence of giving that last chord to the first G; and by this, the advantage will be acquired of retaining one of the notes of the former chord (C), and thereby smoothing the way to the chord of the dominant, and abiding by a rule already laid down, (see page 8.) *This must be well imprinted on the Pupil's mind.*

It will not fail to be useful to the Pupil, if the Master questions him upon the nature and properties of every chord as he strikes it. By referring to No. 6 of the Appendage, the latter will readily ascertain how far the Scholar has succeeded in his task; and will conclude this Lesson, by requiring him to be prepared to repeat in the next his little Prelude, in all the different major keys.

SIXTH LESSON.

HEARING his Pupil play his Prelude, in all the different major keys, the Master, having at the same time No. 7 of the Appendage before him, will instantly perceive whether he is correct. After this, he will proceed to instruct him how to throw more variety into his Preluding performances, by the aid of new combinations, derived from the chords he already knows. He will explain to him, that every note of a chord may be used as the bass of that chord, whatever may be its position or inversion: as E or G may be the bass of the chord of C *a*; or C the bass of the chord of F; B and D as the bass of the

chord of G; of course the *fundamental bass* still remains in principle. (See the last Lesson, page 7.)

1st Position. 2nd. 3rd. 1st. 2nd. 3rd. 1st. 2nd. 3rd.

Fundamental Bass.

In employing these inverted basses, care must be taken not to double them in the upper parts; such doubling being allowed only when the bass is fundamental. (See the above Example.)

Before giving the Pupil new basses to harmonize, in which both inverted and fundamental basses are introduced, the Tutor will earnestly recommend him to refer to and further consider the whole of what has been said in the Fifth Lesson and in this; as it requires the full possession of the rules there given, to qualify him for clearly comprehending and executing the approaching Exercises. The following table, consisting of what is good and what is to be avoided, will, if properly studied, render the Practitioner still better acquainted with those rules:—

Bad. Good. Bad. Good.

Bad. Good. or Bad.

Good. Bad. Good. Bad. Good.

Bad. Good. Bad. Good. Good. Bad. Good.

The image shows two systems of musical notation. The first system consists of two staves (treble and bass clef) with a grand staff bracket. It contains four measures of music, each labeled 'Bad.' or 'Good.' above the staff. The 'Bad.' examples show parallel motion of two parts, while the 'Good.' examples show contrary motion. The second system also consists of two staves with a grand staff bracket, containing four measures labeled 'Bad.' or 'Good.' above the staff. To the right of this system is a text box and a small musical example.

Two fifths are allowable when the parts move contrariwise, as thus,

The following Exercises are basses upon which the Pupil will construct the proper chords, in three parts; that is to say, a Melody with two intermediate parts.

(The Master will find these Exercises harmonized, in Nos. 8, 9, 10, 11, and 12, of the *Appendage*.)

The image shows six numbered musical exercises, each on a single staff. No. 1 and No. 2 are in C major, 2/4 time. No. 3 is in C major, 2/4 time. No. 4 is in C major, 3/4 time. No. 5 is in C major, 2/4 time. No. 6 is in C major, 3/4 time. Each exercise is a bass line for a three-part setting.

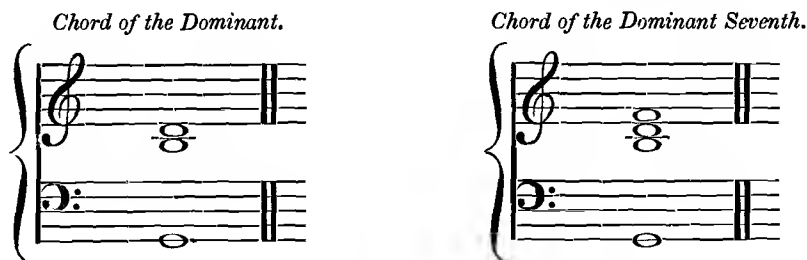
The Master having corrected the above Lessons, will perhaps think it necessary to furnish the Scholar with others of the same description; but in writing them, will be careful to confine them to the three common chords, and not to introduce any new principles or difficulties.

SEVENTH LESSON.

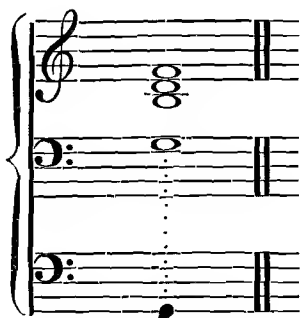
THE Practitioner has now passed through all that can be done with common or perfect major chords and their inversions; but the harmonies he has produced, although pleasing to the ear, being composed of consonant intervals, want that light and shade which can only be obtained by the relieving intermixture of discords—without which, even the beauty of the best-arranged concords would be faint and deficient.

The first and principal discord is the chord of the *dominant seventh*; so called, because it is constructed upon the dominant or fifth note of the key. Its formation is

deduced from the common chord of the dominant ; for the two first intervals from which it is partly constructed are found in the combination of that concord.

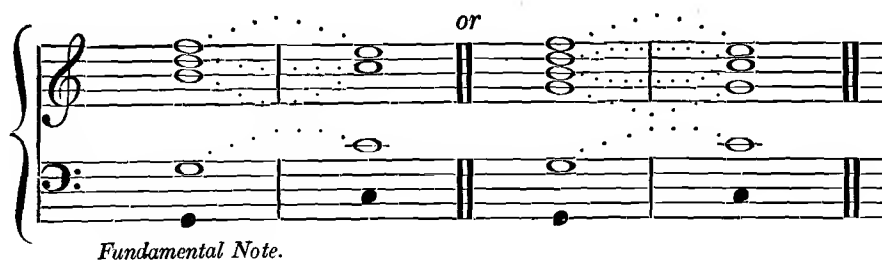


The chord of the dominant seventh comprises a major third, a perfect or regular fifth, and a minor seventh; and the generator, or fundamental sound, is the lowest of the notes of which it is composed. This generator, in the diatonic scale of C, is consequently G,



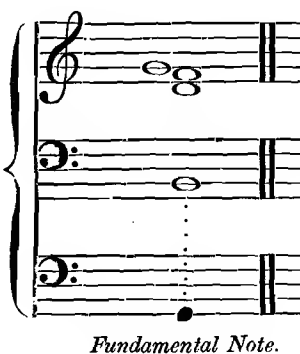
This chord, being a pure discord, cannot satisfy the ear alone ; but must be followed by some complete and evident harmony, such as will terminate the feeling of incompleteness by which it is attended. By the effect of this chord, the true musical sense is put into suspension ; and the consonance or common chord, heard after it, forms what is called a *perfect cadence* or *close*, on account of its harmonic repose.

The chord of the dominant seventh is then resolved into the common chord, and its first position passes in the following manner :—

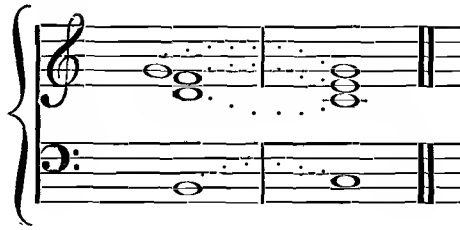


The F which forms the discord, that is, the *seventh*, descends a semitone, and resolves into E, the D also descends into C, and the B leads to the tonic C. In the second Example, the G is continued, and becomes the dominant, in the resolved chord, which would otherwise be lost as in Example First.

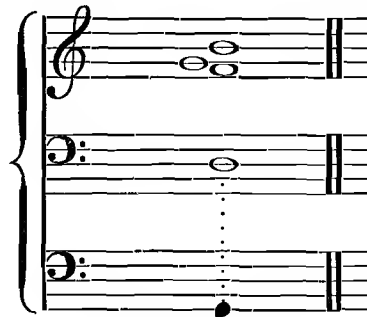
The first inversion of the chord of the dominant seventh, comprises a minor third, a diminished fifth, and a minor sixth.



It is resolved in the following manner :—

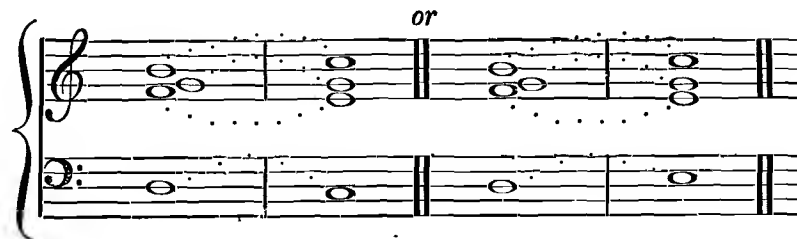


The second inversion comprises a minor third, a fourth, and a major sixth.



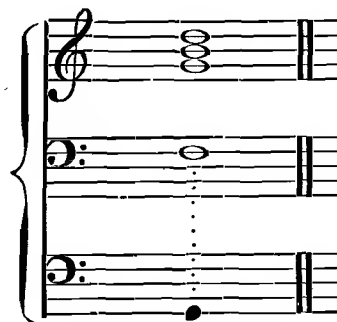
Fundamental Note.

Its resolutions are these :—



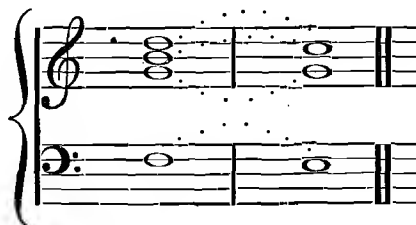
[In the second of these resolutions, in which the bass proceeds from the super-tonic to the sub-median, it is allowed to double the bass.]

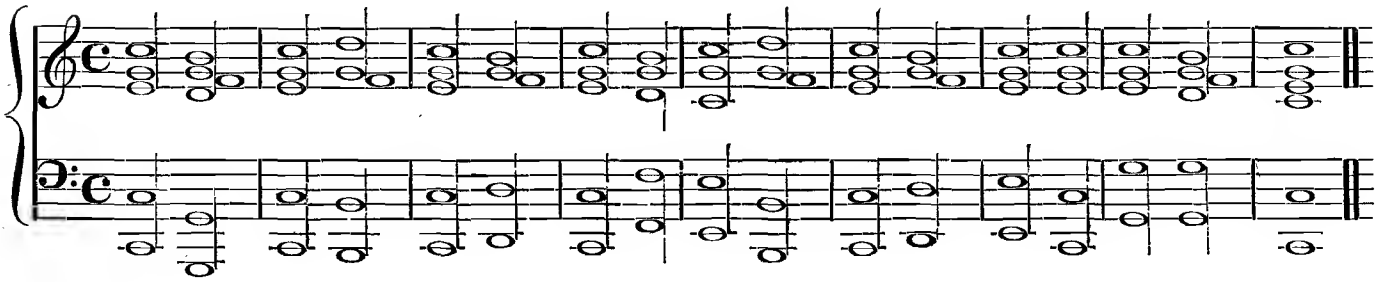
The third inversion is formed of a major second, an augmented fourth, and a major sixth :—



Fundamental Note.

And it is thus resolved :—

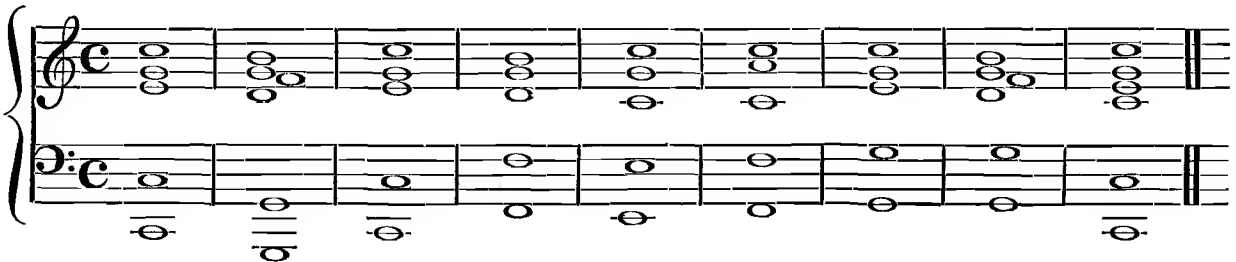


Examples of the various manners of employing the Chord of the Dominant Seventh.

The Pupil will do well by writing down the above Examples in all the major keys, and playing them afterwards on the Harp.

It will have been observed, that the chord of dominant seventh seems to have been originally introduced into the system of harmony, to enforce the effect of the common chord, by the variety it furnishes; and this, too, will appear the more probable, if it be considered how similar that chord is to the dominant common chord, and with what facility it is thrown into any harmonic combination, originally designed to consist of concords only. This will be produced, by taking one of the basses of the past Lessons.

Bass No. 1, harmonized with the dominant seventh. (Taken from the fifth Lesson. See page 7).



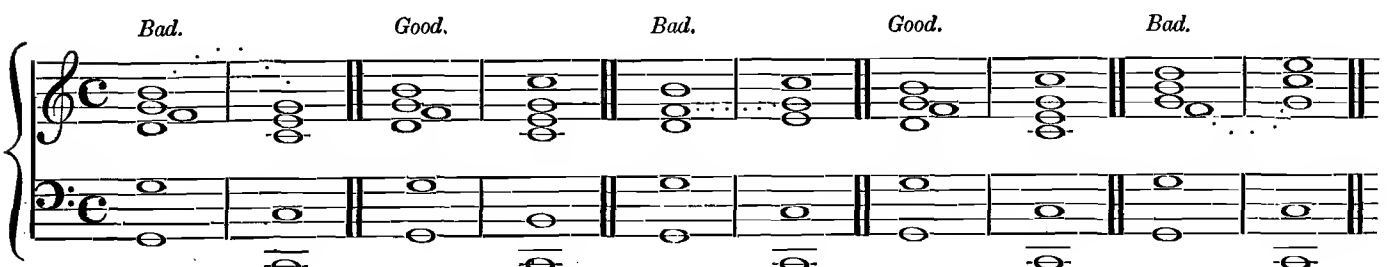
Two principal rules to be observed, in employing the chord of the dominant seventh, are, first, that of *always* making the seventh fall on the note next beneath it;



and secondly, that of raising the leading or sensible note, as usual, to the tonic.



The annexed Table illustrates what has been said.



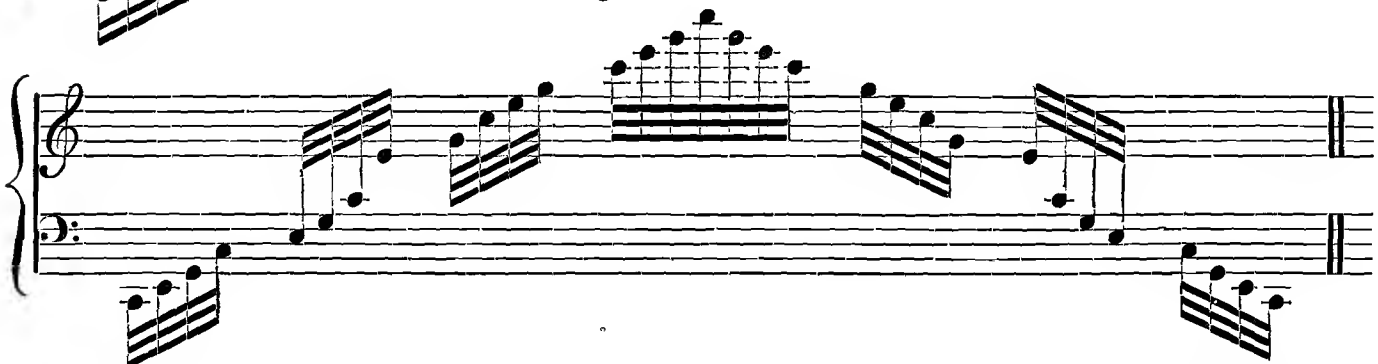
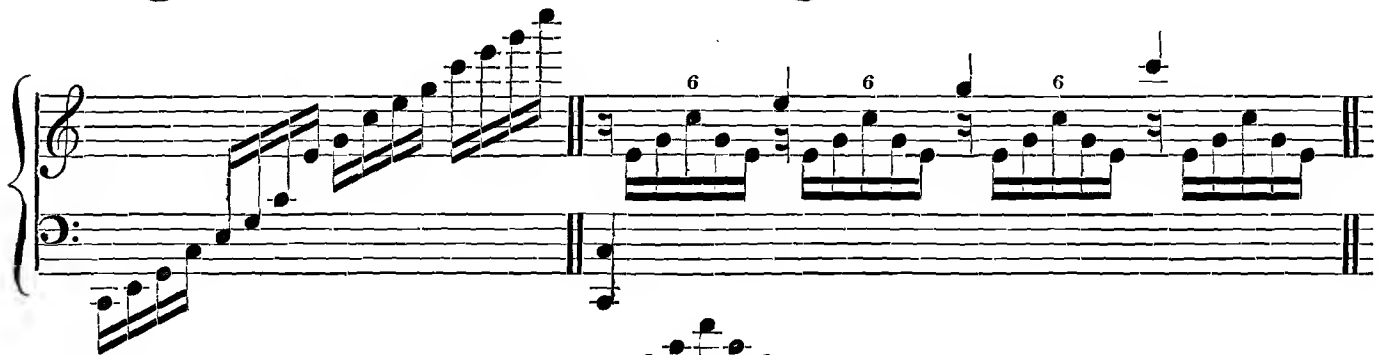
The Master will now direct his Pupil to play the next prelude :—

After which he will diversify it, by introducing different kinds of Arpeggios. But since, if unassisted, he would want the means of giving free play to his imagination, he is here supplied with the commencement of varied matter, which he will carry on and finish.

The Master will be careful that, in these extemporary performances, no strange or extraneous notes, no successive fifths or octaves, nor doublings of the Bass (excepting the *tonic subdominant* or *dominant*, and also the *mediant*, when it forms the resolution of the *supertonic*, carrying with it the chord of the seventh), in what he performs, in both modes, have place.



The following are intended as hints of the different manners in which the last bar of the prelude may be varied.



Basses to be harmonized by the Pupil; in which the consonant chords and that of the dominant seventh will be intermixed.

(The Master will see Nos. 14, 15, 16, 17, 18, of the *Appendage*.)

No. 1.



No. 2.



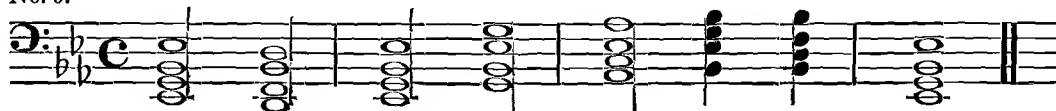
No. 3.



No. 4.



No. 5.



When the Scholar has superadded, to these bass notes, their proper harmony, he will proceed to exercise his fancy upon them, in the same manner as he has done in the preceding page.

EIGHTH LESSON.

HAVING given full explanation of the major common chords, and the dominant seventh, with their inversions, and instructed the Pupil how to employ them, it is now time to proceed to change the *Mode*, by introducing the *Minor Common Chords*, which will further variegate and enrich the harmony. For this purpose, the Master will select the key of A, as the relative minor at C; and apprise his pupil, that the minor common chord, like the major, is founded on the tonic; and has the same number of inversions, or positions.

EXAMPLE.

Minor Common Chord.

1st Position.	2nd Position, or 1st Inversion.	3rd Position, or 2nd Inversion.
		

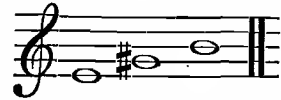
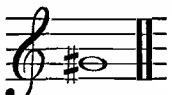
Its fundamental is of course the tonic of the minor key A. Its first position is formed of a minor third, and a perfect or regular fifth; its second, of a major third and major sixth; and its third, of a regular fourth and minor sixth.

The Master will next demonstrate upon what notes besides the tonic, in the minor scale, the common minor chords may be constructed.

Minor Scale of A.


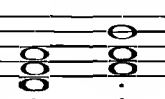






It will be seen that it is only on the fourth note of the scale. For though the note B has its minor third in the note D, F would not be its perfect or regular fifth; and though E would have its minor third in G natural, that note cannot be so employed, because it would exclude G sharp, the proper seventh or leading and sensible note of the key.

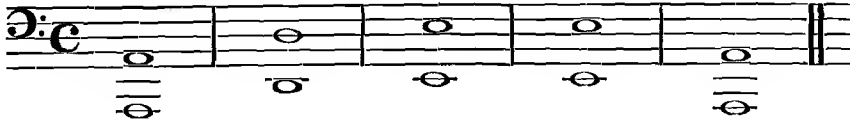
The minor key, like the major, has its dominant consonant chord; but it is remarkable that it has a major third, and is consequently a major chord;  because, the third of the dominant constitutes the proper seventh of the key, which is necessarily sharp 

Hence, in a minor diatonic key, the Pupil will, as in the major, have to employ three minor consonant chords and their inversions.

EXAMPLE OF THE THREE COMMON CHORDS BELONGING TO A MINOR DIATONIC SCALE, WITH THEIR DIFFERENT INVERSIONS.

	Common Minor Chord.	Sub-dominant Chord.	Dominant Chord.
			
<i>Fundamental Bases.</i>			

The Scholar having transposed the above chords and inversions into all the different minor keys, the Master, by comparing them with No. 19 in the *Appendage*, will determine how far they are accurate ; after which, he will direct that the following bass subject be harmonized on the harp. (See No. 20 in the *Appendage*.)



The practitioner will perceive, that these bass notes are arranged in the manner of those that have already been given him in the major key, and must be similarly treated ; but, on being further advanced, he will immediately throw the chord of the dominant seventh of the minor key into the fourth bar, which chord has the same properties, and will be resolved in the same manner, as the corresponding chord in the *major chord of the dominant seventh in the minor mode*.

EXAMPLE :

1st Position. 2nd Position. 3rd Position. 4th Position.

Fundamental Notes.

It is recommended to the Pupil to play what he has now been harmonizing in all the different minor keys ; and, at the same time, to add any little arpeggios, or diversities, that his imagination may suggest ; carefully observing all the rules which have been explained in the 5th, 6th, and 7th Lessons.

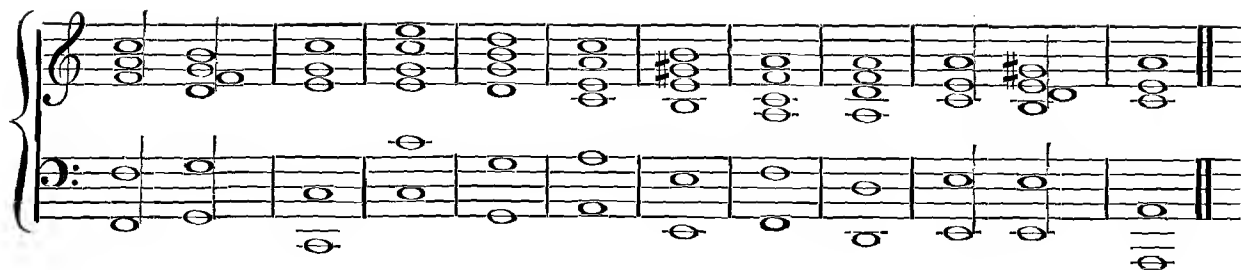
Since the minor mode would be very restricted without the relief of the major, it is necessary to blend the two ; which union may be considered as the first step to modulation, in effecting this junction. The introduction of two common chords, one major and the other minor, in direct succession, must be avoided, on account of the consecutive fifths they would occasion.

EXAMPLE :

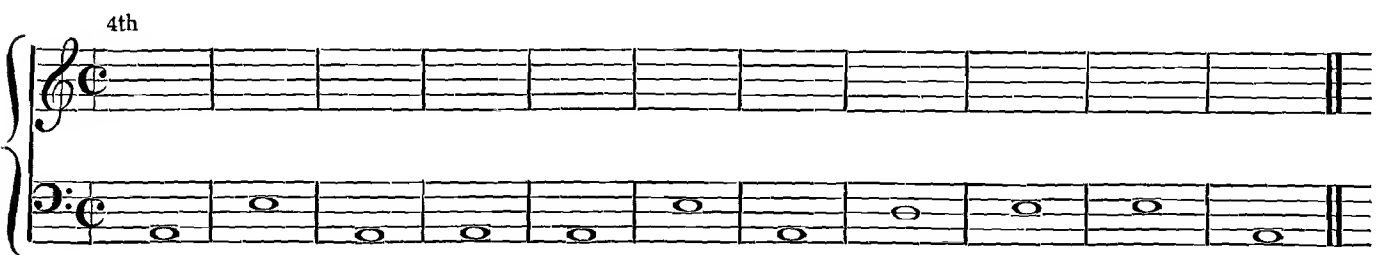
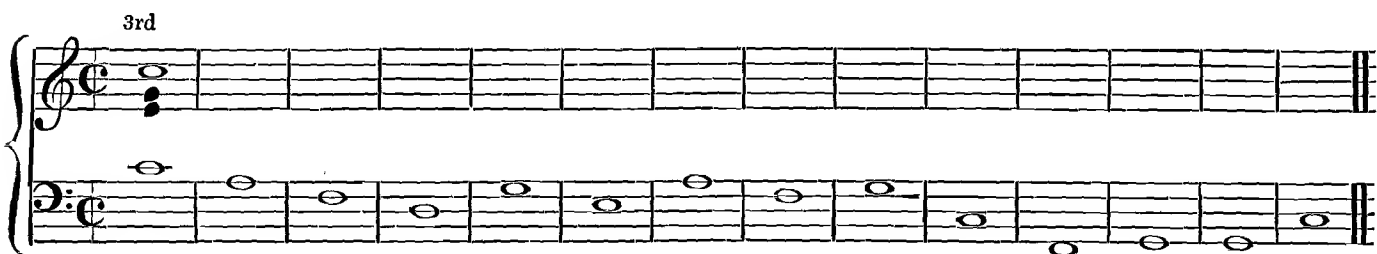
Bad.

EXAMPLES OF HARMONIZED MIXTURES OF THE TWO MODES.

1st 2nd 3rd



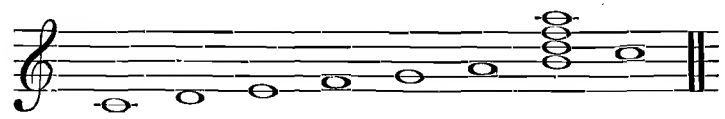
Basses blending the two modes, to be harmonized. (See *Appendage*, Nos. 21, 22, 23, and 24.)



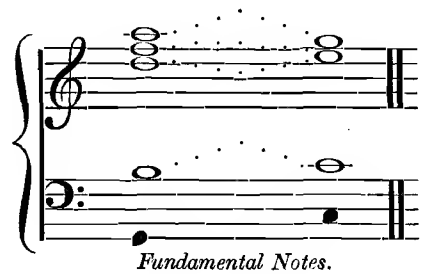
NINTH LESSON.

THE few chords which now remain to be explained to the Pupil, in order to his being enabled to enter upon a more finished style of preluding, are discords founded on the harmonies already known, and which form the *only Fundamentals of Harmonic Combinations*. The common chords and the chord of dominant seventh being those out of which all the more refined harmonies arise, the knowledge of them has necessarily preceded that of the refinements by the aid of which combined sounds cease to be monotonous, and are rendered more rich and striking in their effect.

The first of these chords is the *sensible seventh* ; so called, because it is constructed in the major scale, on the sensible or leading note.



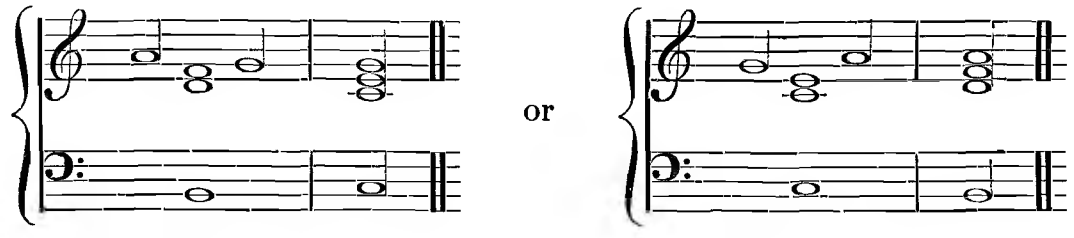
This chord being resolved in the tonic, as is the dominant seventh, of which it may be said to be a refinement, its fundamental note is the dominant.



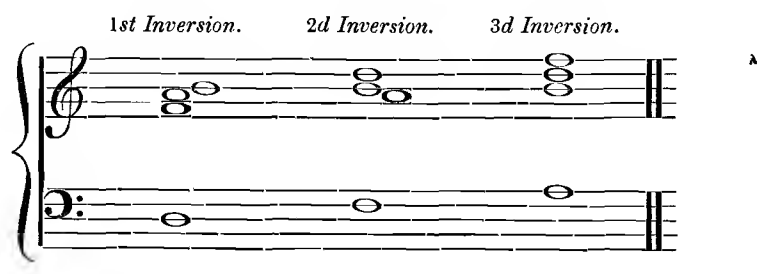
Here the D, instead of descending into the tonic, rises to the E, for the purpose of preventing the two consecutive fifths that would otherwise occur in the melody and second intermediate part.




The forbidden fifths may also be avoided in this manner :—



The three inversions of the chord of the sensible seventh are these :—



The first comprises a minor third, a perfect or regular fifth, and a major sixth. The second, a major third, an augmented fourth, and a major sixth. The last a major second, a regular fourth, and a minor sixth.

The use of these inversions in the major mode requires particular caution, on account of the major second being peculiarly harsh,  and of the difficulty of harmoniously resolving the fifth, or its inversion the fourth ; and the truth is, that these three inversions, and even the first position, belong more properly to the minor mode than to the major, as will presently appear.

EXAMPLES OF THE MANNER OF EMPLOYING THE CHORD OF THE SENSIBLE SEVENTH AND ITS
INVERSIONS IN THE MAJOR MODE.

No. 1. No. 2. No. 3. No. 4.

or

Bad. Bad. Bad.

EXAMPLES OF THE MANNER OF EMPLOYING THE THIRD OF THE SENSIBLE SEVENTH AND ITS
INVERSIONS IN THE MINOR MODE.

No. 1. No. 2. No. 3.

No. 4. No. 5. No. 6. No. 7.

No. 8. No. 9. No. 10. No. 11.

Sometimes, in the second position or first inversion, the fifth is omitted in the intermediate parts, as in the following Examples:—

It has been said, in the beginning of this lesson, that the chord of the sensible seventh

is introduced for the purpose of varying and enriching the fundamental harmonies. This is demonstrated in the following diagram, which the Pupil will copy in all the various keys :—

Fundamental Harmonies.

Same Harmonies, with the introduction of the Chord of Sensible Seventh.

BASSES TO BE HARMONIZED. (See Nos. 25, 26, and 27, in *Appendage*.)

No. 1.

No. 2.

No. 3.

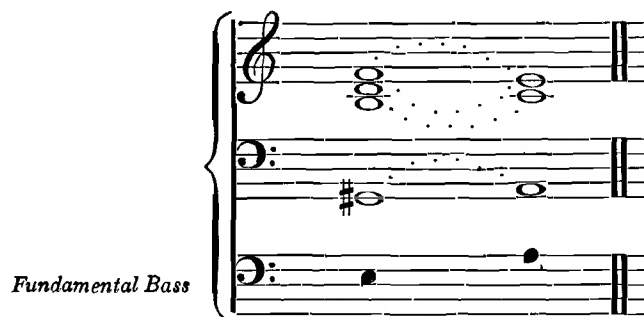
TENTH LESSON.

THE chord of the *diminished seventh*, like that of the sensible seventh, is used in both the modes; but, on account of its plaintive cast, more generally in the minor, which latter employment of it will be next considered.

The Master will explain to the Pupil, that the chord of the diminished seventh, in the minor mode, is constructed on the leading or sensible note of the key.



And that, being resolved on the tonic, it has for its fundamental note the dominant of the key, E:—



Its first inversion comprises a minor third, a diminished fifth, and a major sixth:—



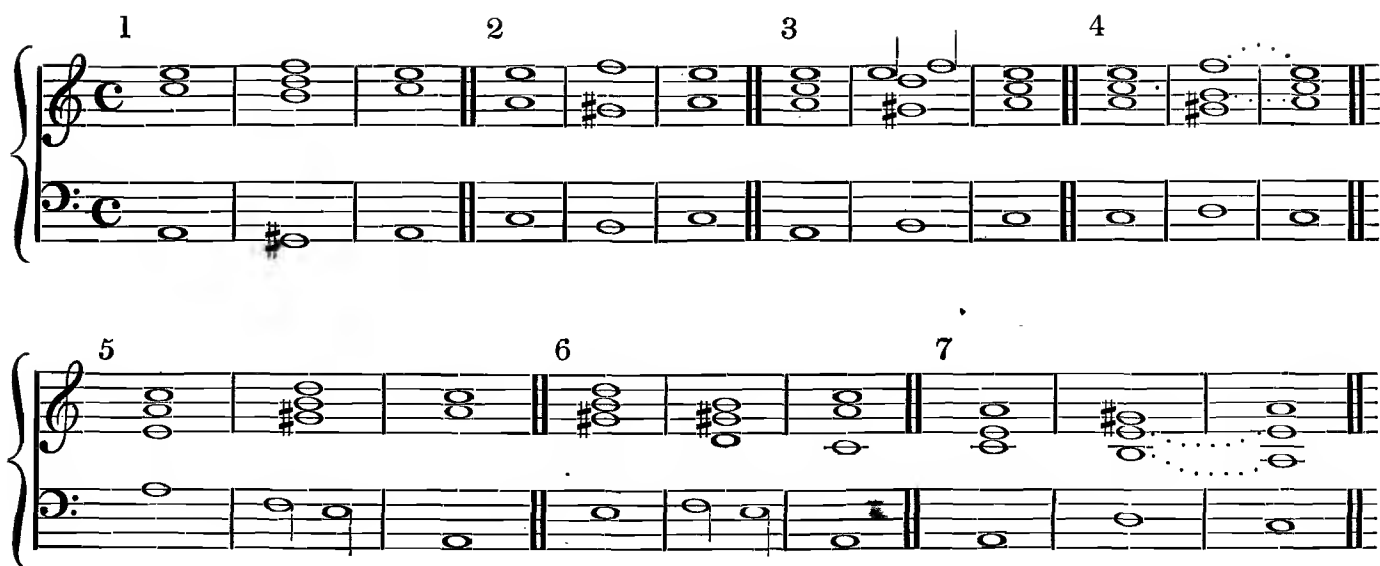
Its second inversion contains a minor third, an augmented fourth, and a major sixth:—



And its last inversion is formed of an augmented second, an augmented fourth, and a major sixth:—

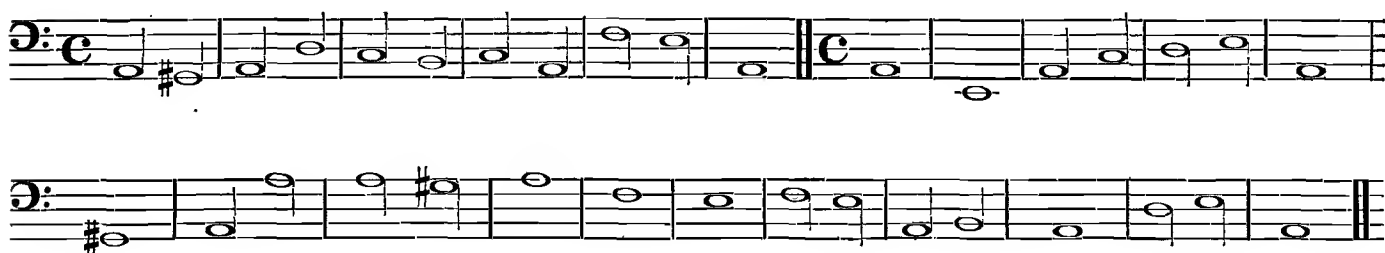


The different preparations and resolutions of this chord may be made thus:—

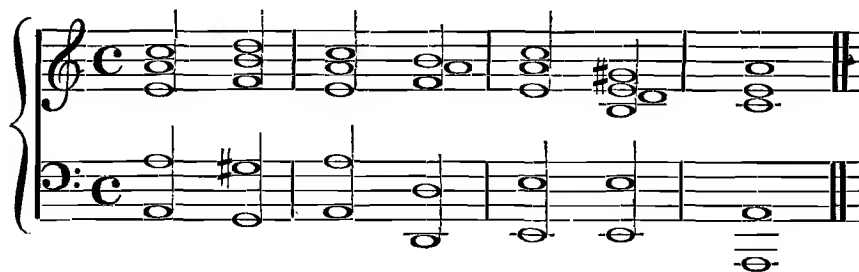


It will be remarked in No. 7, that two successive fifths are admissible, when one is perfect, and the other diminished; and also in Nos. 5 and 6, that the chord of the diminished seventh, in the resolution of its third or last inversion, instead of immediately leading to the chord of the tonic, first falls to the dominant, by way of preparing the ear for the tonic, which afterwards naturally follows.

BASS TO BE HARMONIZED. (See *Appendage* Nos. 28, 29.)



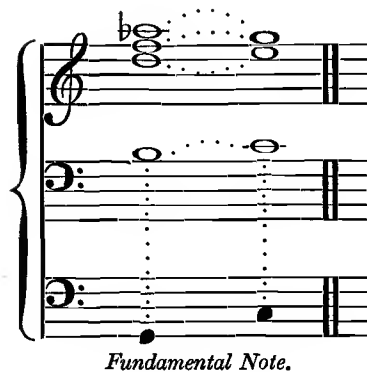
Prelude to be varied extemporarily by the Pupil. (See *Appendage*, Nos. 30, 31.)



The Master will now proceed to demonstrate how the Chord of the diminished seventh is treated in the major mode. And as C is the key, in which the past Examples in that mode have been given, that key will be resumed, and the Example beneath shows upon what note of that Scale that chord is constructed.

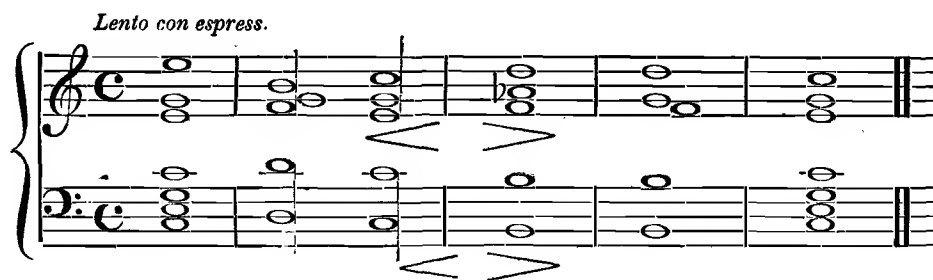
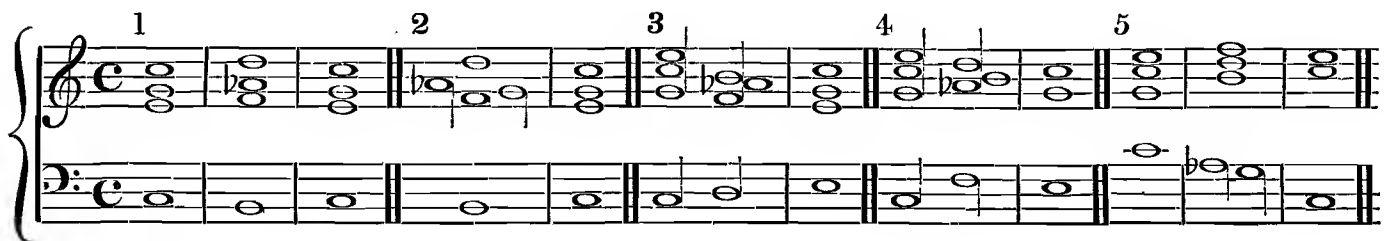


Its resolution is thus :



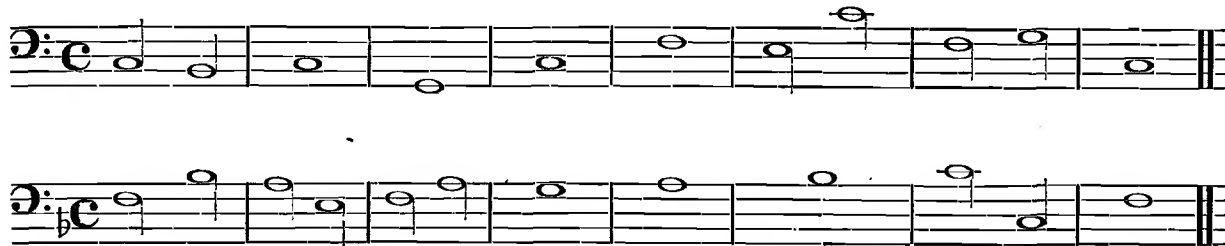
Its different inversions are, of course, the same as in the minor mode, save the change of keys ; and, by way of exercise, the Pupil is left to write them in their regular order. The Master, by turning his eye to No. 32 of the *Appendage*, will be assisted in examining them.

The following are given as Examples of the manner in which the chord of the diminished seventh, in the major mode, may be employed. But some care is necessary, in order to its judicious use ; and to avoid that abrupt effect, which is sometimes repugnant to the character of the Melody.



BASSES TO BE HARMONIZED BY THE PUPIL, IN WHICH THE DIMINISHED SEVENTH IS TO BE USED.

(See *Appendage*, Nos. 33, 34.)



ELEVENTH LESSON.

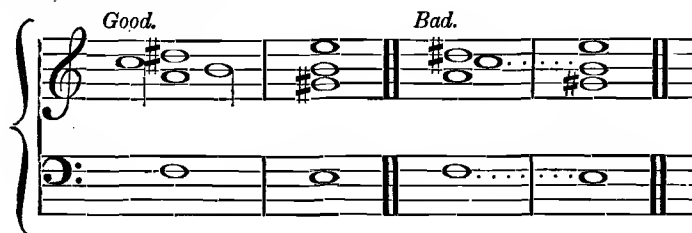
THE chord of the *Augmented Sixth* (the last chord of which it will be necessary to treat), by its affinity with the third inversion of the chord of the *Sensible Seventh*, in the minor mode, would have been explained in the ninth Lesson, but that it might have perplexed the Pupil, his mind being then otherwise engaged. It appertains to that mode, and is constructed upon the sixth note of the scale; and is formed of a major third, a perfect or regular fifth, and an *augmented sixth*.



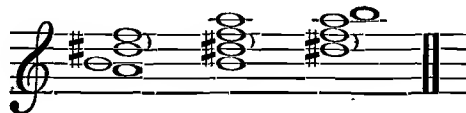
Its resolution being on the dominant, the fundamental note is the Tonic.



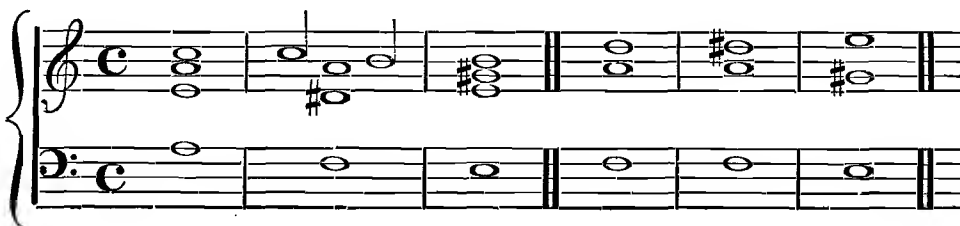
When the resolution is on the chord of the dominant, instead of the chord of the fourth and sixth, or third position of the common chord, it is to be effected as follows, to avoid having the two consecutive fifths.



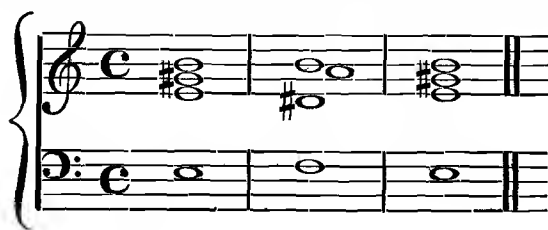
This chord cannot be inverted with a good effect, on account of the augmented second which would consequently occur :—



EXAMPLES OF THE MANNER IN WHICH THE CHORD OF THE AUGMENTED SIXTH IS TO BE USED.



When the augmented sixth is prepared by the dominant chord, it is employed thus :



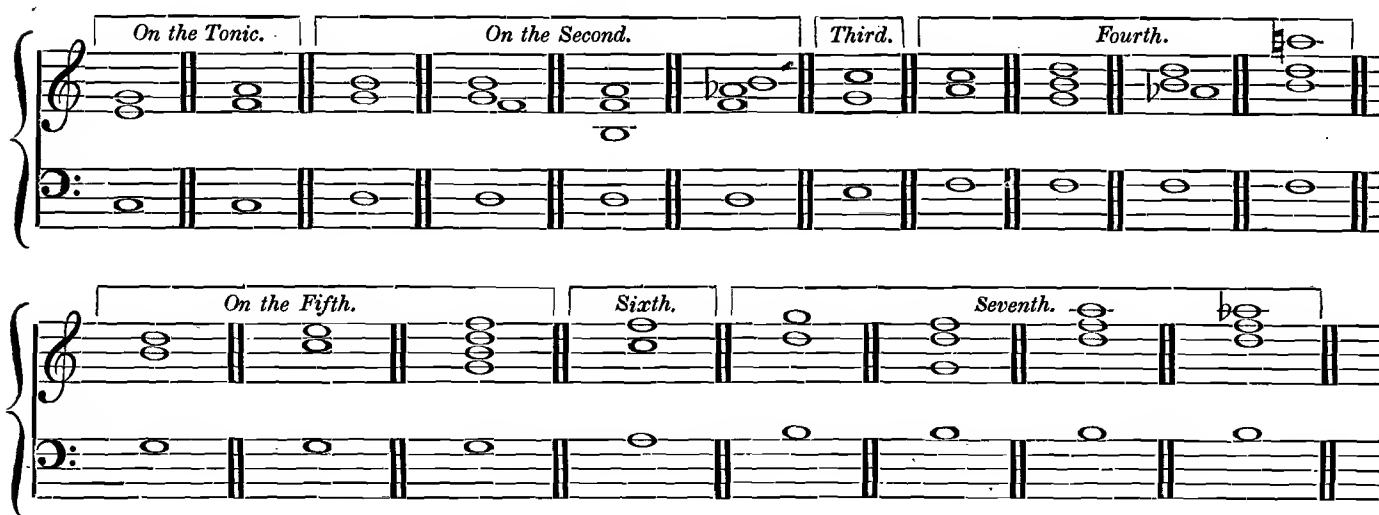
BASS TO BE HARMONIZED, IN WHICH THE CHORD OF THE AUGMENTED SIXTH IS TO BE USED.

(See *Appendage*, No. 35.)

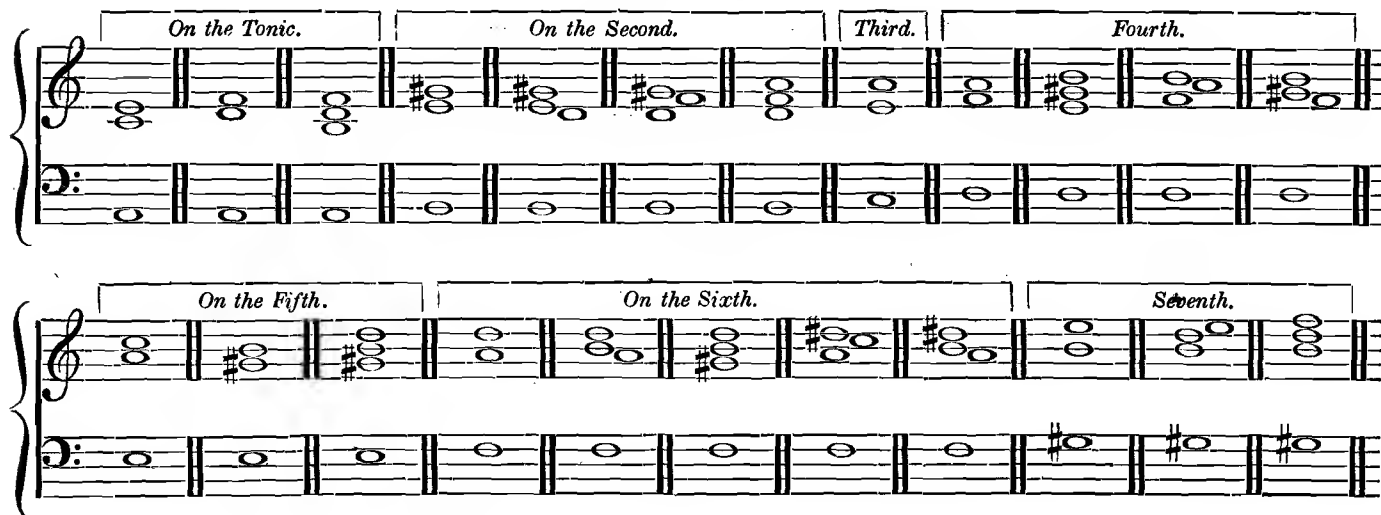


Arrived at this stage of his progress, and preparatory to entering upon modulation (that life and spirit of music), the following Diagram is given, to place before the Preludist, in *one view*, all the different chords that may be constructed upon each note of a diatonic scale, in flat major and minor modes ; that having, in a single assemblage, all this acquired knowledge, he may turn to it at pleasure, and find the ready means of variegating, enriching, and animating his prelusive efforts.

MAJOR MODE.



MINOR MODE.



The Pupil will copy this Diagram, placing under each chord its proper denomination. The Master will then direct him to write a Prelude ; furnishing for himself the bass as well as the upper parts, and including all the harmonics at present known to him.

TWELFTH LESSON.

MODULATION is the art of passing from one mode or key to another, by means of connected harmonies. This very interesting province of music (so indispensable to the Preludist) not only opens a field for, but will require the exercise of the pupil's imagination, and his strict attention to all the past and following rules, without an intimate knowledge of which he would find it impossible to modulate. No modulation can be perfectly agreeable, unless some note of the chord about to be relinquished is retained in the chord it is intended to adopt. This note, by forming a part of both harmonies, will promote their junction, and bind them more firmly together.

The Scholar is not now wholly unacquainted with modulation, since, in his exercises, he has repeatedly passed from the major mode to the minor, and from the minor to the major, which are the simplest of all the modulations.

The next easiest and most obvious modulations are from a major key to its *fifth* major, and from a major key to its *fourth* major. The first of these is effected by sharpening the fourth of the original key, which fourth, when sharpened, becomes the proper seventh of the new key.

EXAMPLE.

Fourth
sharpened.

The second modulation is performed by flattening the seventh of the original key, which seventh, when flattened, will become the proper fourth of the new key.

EXAMPLE.

Seventh
flattened.

It is to be carefully observed, that in both cases, the modulation is carried on by the introduction of the chord of the dominant seventh of the key into which the harmony is passing: THIS IS A GENERAL AND ABSOLUTE RULE, ALWAYS TO BE ATTENDED TO IN MODULATION.

Of course, the Pupil will comprehend that the *first* way of proceeding is to be preserved in passing through the sharp major keys; and the *second*, on going through the flat major keys; as shown in the next Examples.

MODULATIONS THROUGH THE MAJOR SHARP KEYS.

From C to G, D, A, E.

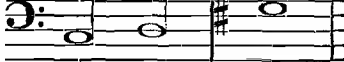
The Pupil will himself carry on this process to seven sharps, which the Master will find in No. 3 of the *Appendage*.

MODULATIONS THROUGH THE MAJOR FLAT KEYS.

From C to F,^v B^b, E^b, A^b.

The Pupil will carry on this process to seven flats. (See the *Appendage*, No. 37.)

These modulations may also be effected by the different inversions of the dominant sevenths; to render himself familiar with which, the Pupil will, on the Harp, harmonize the underwritten basses, corresponding with the *Appendage*, No. 38.

It is here important to remark, that if, in the sharp keys, the Pupil chooses to modulate by the first position of the dominant seventh , the fifth of that dominant seventh chord must be omitted, to avoid the two fifths.

EXAMPLE.

Good. Bad.

MODULATED BASSES TO BE HARMONIZED. (See No. 38 of the *Appendage*.)

The modulations having been conducted to the seven sharpened keys, and the seven flattened keys, the Practitioner will retrace his steps, modulating contrariwise; that is,

by successively dropping the sharps and flats, till he has returned to the key he first quitted, always employing the chord of the dominant seventh of the key into which the harmony is passing.

From C # to F # to B &c. &c. &c.

To be carried on by the Pupil.

From C b to G b to D b &c. &c. &c.

To be carried on by the Pupil.

MODULATIONS, WITH THE DIFFERENT INVERSIONS OF THE DOMINANT SEVENTH.

(To be harmonized by the Scholar.)

In the minor keys the same course is to be taken, with the exception, that the chord of the diminished seventh may be used instead of the dominant seventh, as more forcibly announcing the approaching minor key.

EXAMPLES.

From A Minor to E Minor.

From A Minor to D Minor.

MODULATIONS THROUGH THE MINOR SHARP KEYS.

A Minor. E Minor. B # Minor.

To be continued by the Pupil to the key of C # Minor.

Returning by a similar process :

C # Minor. F # Minor. B ♯ Minor. E Minor.

&c., &c.

A musical score for harp in C major, showing a sequence of chords in sharp keys: C# minor, F# minor, B# minor, and E minor. The notation is in treble and bass clefs with a common time signature. The sequence is followed by "&c., &c." indicating further modulation.

MODULATIONS THROUGH THE MINOR FLAT KEYS.

A Minor. D Minor. G Minor. C Minor. F Minor.

&c.

A musical score for harp in C major, showing a sequence of chords in minor flat keys: A minor, D minor, G minor, C minor, and F minor. The notation is in treble and bass clefs with a common time signature. The sequence is followed by "&c." indicating further modulation.

Returning by a similar process :

E ♭ Minor. B ♭ Minor. F Minor.

&c.

A musical score for harp in C major, showing a sequence of chords in minor flat keys: Eb minor, Bb minor, and F minor. The notation is in treble and bass clefs with a common time signature. The sequence is followed by "&c." indicating further modulation.

THIRTEENTH LESSON.

ALTHOUGH it may be said, that the modulation is completed as soon as the new sharp or flat is introduced, yet the new key is not *settled* in the ear, till the harmony is brought to a close in that key; as the next Prelude will serve to demonstrate.

MAJOR MODE.

From C to G. Perfect close. From C to F. Perfect close.

Sub. dom. dom. Sub. dom.

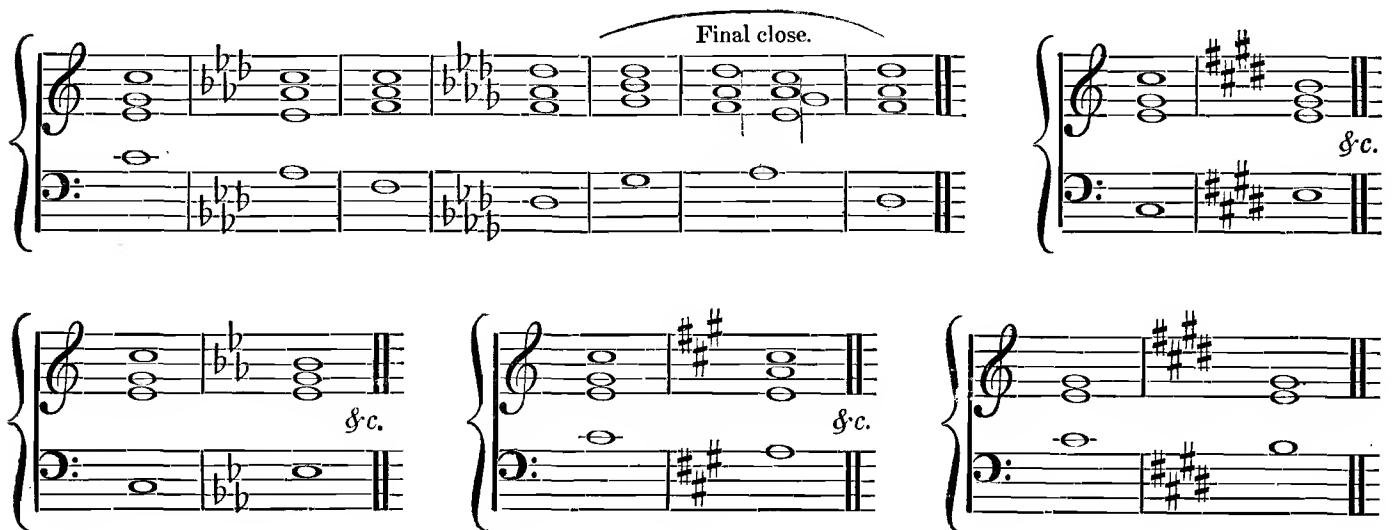
Two musical scores for harp in C major. The first score shows a modulation from C to G, with a "Perfect close" in G major. The second score shows a modulation from C to F, with a "Perfect close" in F major. Both scores include "Sub. dom." (subdominant) and "dom." (dominant) markings for the new key.

MINOR MODE.



These kind of perfect closes, are, in general, used at the end of a Prelude, and the Pupil will do right, by carrying these modulations, with their perfect closes, through the different keys, both major and minor.

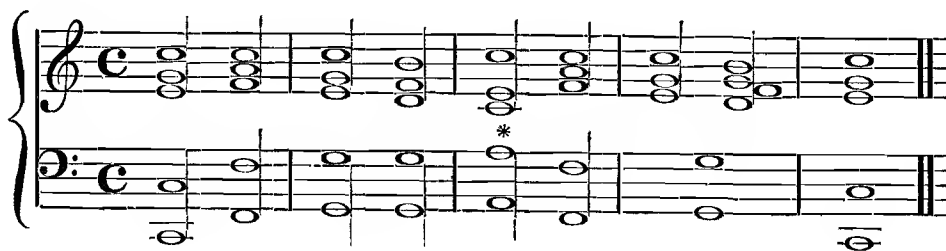
Modulation is sometimes abrupt and unexpected, and when judiciously employed, is powerfully effective. Of this species of modulation there are two kinds; the *first* consisting of two or more successive common chords passing through various but connected keys, and delaying the dominant seventh till the last modulation, when there is a final close:—



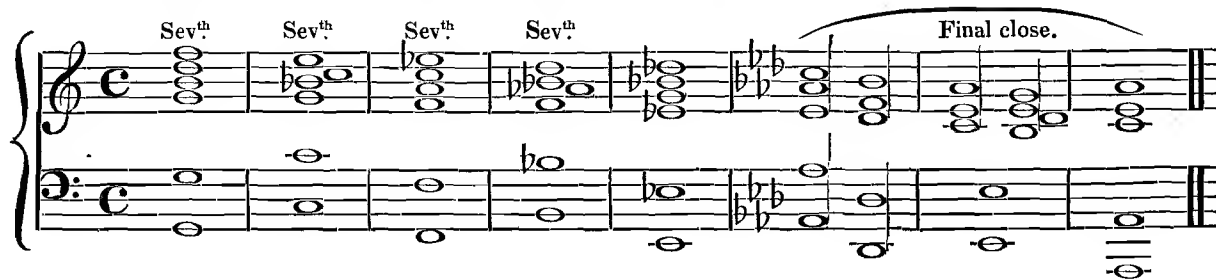
The *second* avoiding the perfect close, by means of a false, or interrupted close: that is to say, after taking the dominant seventh of the new key it resolves itself on the common chord of the sixth, instead of that of the tonic.



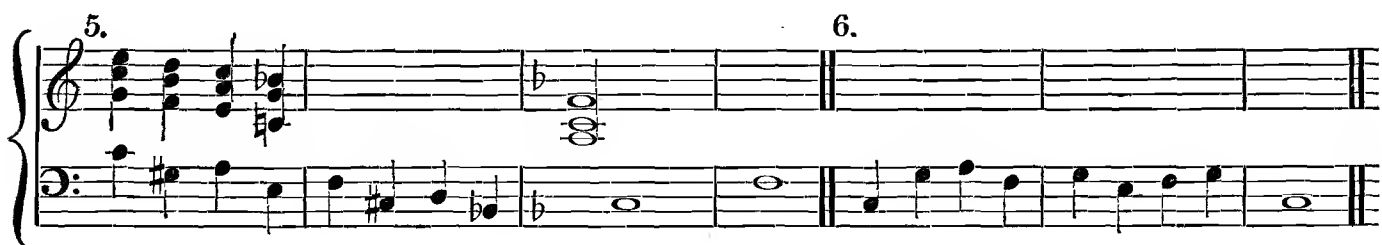
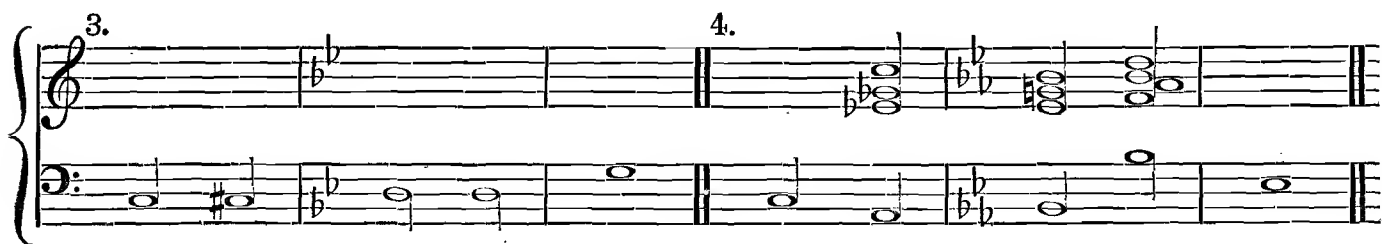
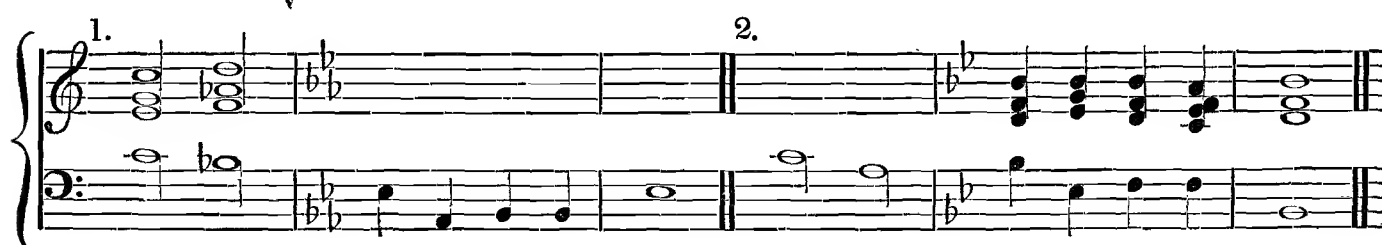
This interrupted close, by reserving the tonic chord till the final close, gives it more strength and novelty.



A similar effect is produced by a series of sevenths; that is, of sevenths successively resolved into sevenths till they reach a final close.


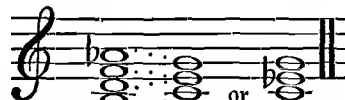
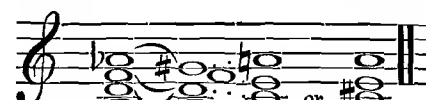


There are some modulations too distant, fanciful, and unconnected, to be brought under any known rule, although they are always terminated by means of a dominant seventh. The following sketches (the absent parts of which are to be supplied by the Pupil) will illustrate whatever has been said in this Lesson.




FOURTEENTH LESSON.

THE last kind of modulation which the Preludist will have to become acquainted with, is that of the *Enharmonic*. The enharmonic modulations (which, when discriminately employed, prove highly effective) are produced by a close similarity to the ear, as two sounds, differently expressed on paper, and leading to unexpected combinations.

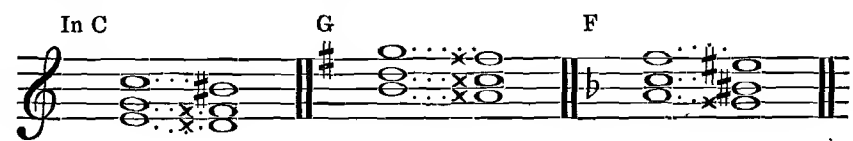
For example; if the chord of the diminished seventh be taken  it is expected that it will be resolved thus:—  but if, while the *Ab* is still sounding, the Preludist determines to change it to *G#* (the enharmonic of *Ab*) the resolution will be thus:—  Hence it will be obvious, that the

enharmonic system arises originally from the imperfection of the diatonic scale, by which its intervals are carried out of their natural pitch, and produce differences of sound scarcely sensible; and where, but for that imperfection, there would not be any difference, such as the interval which exists between *F#* and *Gb*, *C#* and *Db*, *G#* and *Ab*, *D#* and *Eb*, &c., and it is these which form the *enharmonic* intervals.

It is to be remarked, that the enharmonic modulations may proceed from common chord to common chord, from dominant seventh to dominant seventh; but that is the most natural, when employed on diminished sevenths, as that chord may be represented in four

distinct ways,  and be made to conduct to a great variety

of keys. The best keys for their use are those with many sharps and flats: as proceeding with enharmonics, in the natural key of *C major*; or of *G major* with one sharp, *D major* with two; as *F major* with one flat, or *B major* with two flats, would carry the Preludist into unknown regions or scales, and lead to difficulty and confusion.

EXAMPLES.  &c. &c. &c.

In enharmonic modulations, the perfect close is effected by the same means as in other modulations.

From *Ab Minor*, to *E# Major*.



The Pupil will keep in mind, that enharmonic modulations are not to be too frequently used; and that, in carrying on the process of *enharmonicizing*, the position of the parts

FIFTEENTH LESSON.

HARMONY, as it has been described, abounds in rich and ample resources, supplied by itself; and presents a grand and imposing aspect. Elegance and animation, the first attributes of music, especially in preludes, are, however, wanting. Mere combinations of sound, scientifically variegated, are but imperfectly calculated to sweep along with that ease and freedom, from which effects of a prompt and sprightly nature can alone result. To promote these advantages, various ornamental notes have been granted to harmony, which are entirely unattached to the chords, over which they glide without bearing to them the remotest affinity. Such are called *transient*, or *passing notes*, and they may be employed with equal propriety, either in the melody, or in the bass, or other parts; whatever note they follow, they occupy the interval between that and the note which succeeds it. They are common to every species of time, or emphasis, and should proceed, when strictly available, in conjunct degrees, whether rising or falling; but many of these niceties will be better left to the judgment of the Preludist. It is only when occurring in the bass that they are restrained by, and made conformable to, the serious and weighty character of which they partake. The bass is the great pillar of our harmonies, and the Preludist will necessarily be checked by the attention it demands, should his fancy be too excursive.

To make more clear to the Pupil what has here been said, he is presented with an example of a quick passage, accompanied with the harmonization of every note, as usual.



It will be obvious what confusion, and how bad an effect, would arise from giving chords to all the notes of this passage.

To prevent so great an impropriety, the passage should be arranged thus :



The notes having crosses over them are the *passing*, or *transient* notes, which form no part of the chord; that is, the common chord of C, the harmonic notes of which are C, E, G.

In using transient notes, the passage, speaking generally, should neither commence nor finish with a transient note; but with notes constituting a part of the harmony. Sometimes, however, the license is allowed of letting the *first* note be a passing note, provided the second be an harmonic note, as in Example 2.

× Sign for the passing notes.

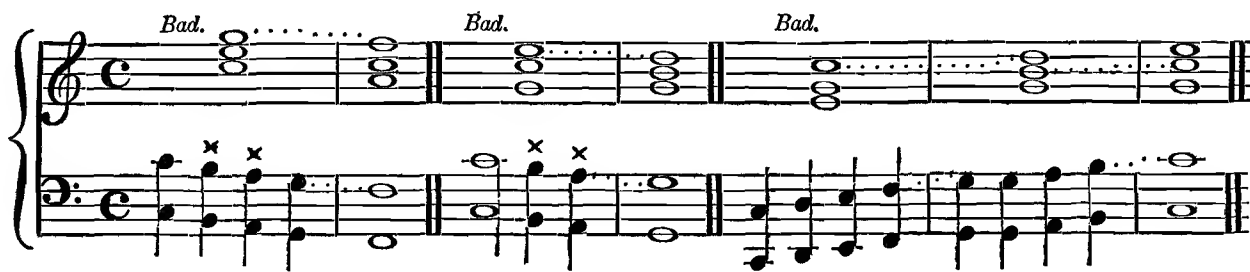
No. 1.

Bad. Bad.

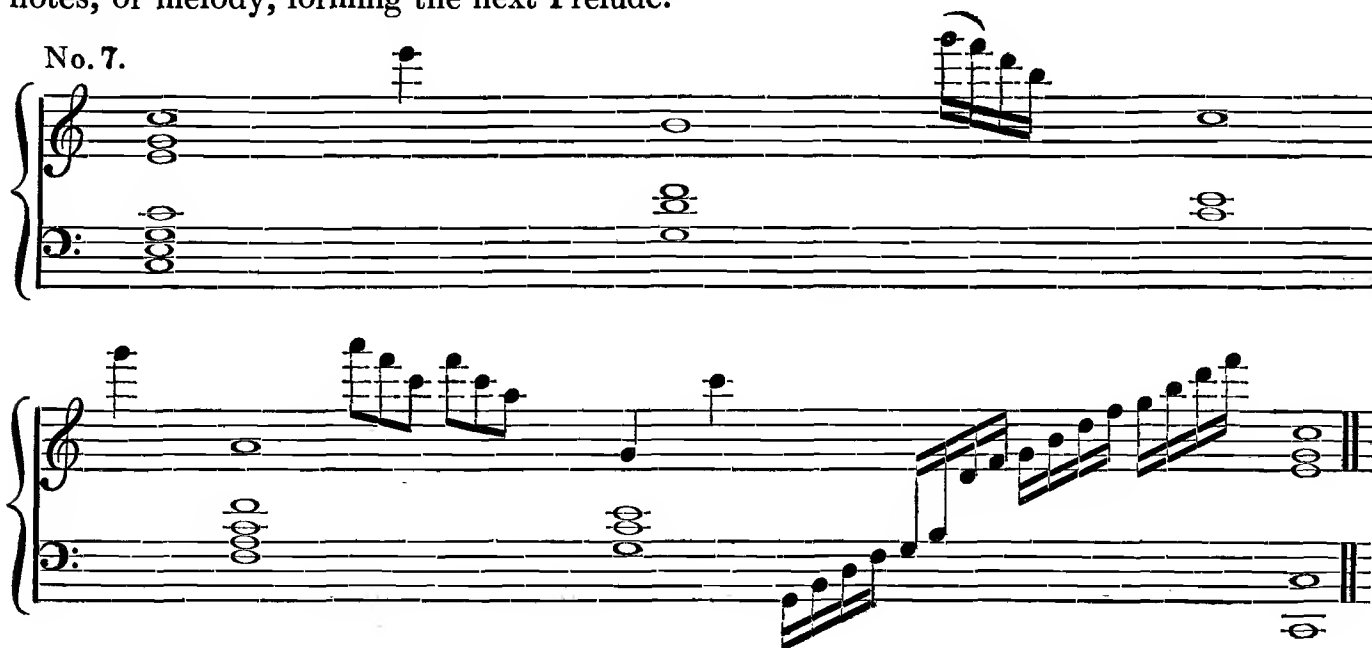
3. Good. 4. Good. 5. Good.

6.

The rule by which consecutive fifths and octaves are forbidden, extends to transient note passages, just as if the transient notes formed a part of the harmony.



To make himself certain that his Pupil clearly comprehends these rules, the Master will direct him to refer to, and explain to him, in any music-book, examples of transient notes ; after which, the Preludist will fill up, with passing notes, the interval between the treble notes, or melody, forming the next Prelude.



BASSES TO BE HARMONIZED WITH PASSING, OR TRANSIENT NOTES.

No. 1.

(See No. 39 of the *Appendage*.)

Simple Harmony.



With Transient Notes.



It is further to be observed of passing notes, that they are not used in rapid passages only, but are also introduced in slow ones, or melodies, in order to throw a certain degree of grace and smoothness over the melody, by filling up and softening the intervals.

EXAMPLES.

Andante.

SPANISH AIR.

SCOTCH AIR.

ITALIAN AIR. DI TANTI PALPITI.

Allegro.

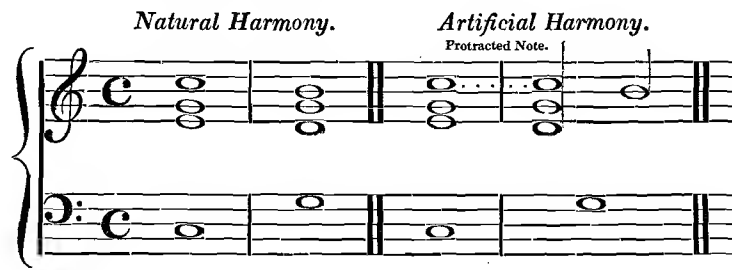
WELSH AIR. DITTO. GOD SAVE THE KING.

SIXTEENTH LESSON.

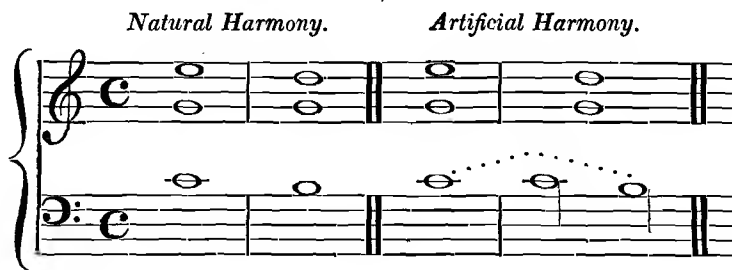
THIS last lesson, prepared by the ground-work to which the Pupil has been conducted, will form a *tout ensemble*, which, by carrying him into the arcana of artificial harmony, will furnish him with all the science requisite to his being a good Preludist, and enable him to crown his labours.

By *artificial harmony*, or *discords*, is meant, new combinations created from, and mingled with, natural harmony (that is to say, all the chords already known to the practitioner). These *artificial discords* are produced by protracting one or more notes of a previous natural or simple harmony, which protracted note, or notes, retards the harmonical note ; that is, a

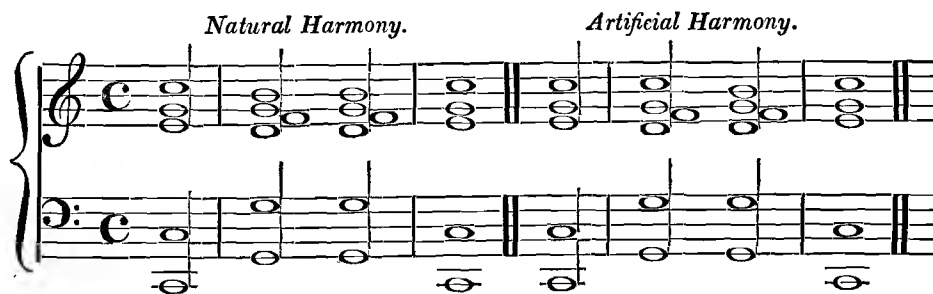
note forming a part of the chord. (Every note intended to be protracted, must be heard at least as long before as during its protraction.)



The protracted *C* forms an artificial discord, and retards the *B*, which is the harmonical note.



The *C* of the bass, by being protracted, forms the artificial discord, and retards the *B*, which is the harmonical note.

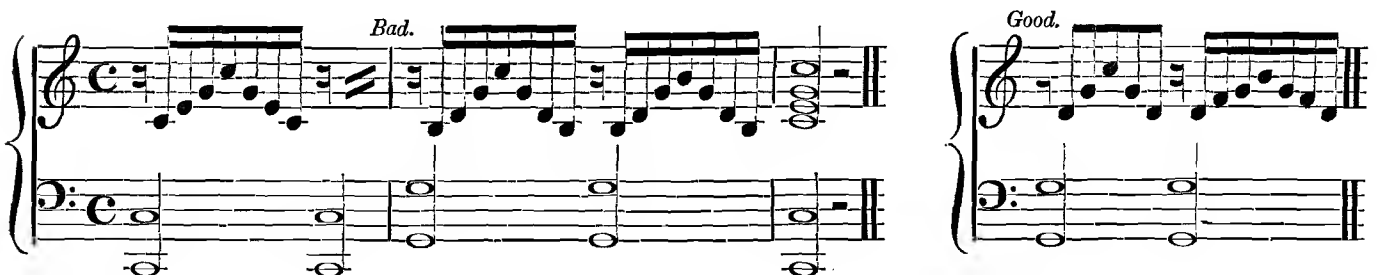


The *C* protracted in the melody, retards the *B*, and forms an artificial chord that is of excellent effect in a final close.

The retarded note must never be anticipated, or heard, in any other part of the harmony before the protracted note is resolved; (such resolution, of course, always takes place on the note of the next degree beneath.)



This last rule applies also to arpeggios, in which artificial discords are introduced.



Every note of a chord of natural harmony which falls a degree, may be protracted, which rule sometimes equally applies to a note that rises a degree, and forms an *artificial discord*; (even two or more notes may also be prolonged—see the following examples.) The Pupil will make a rule of ascertaining, that the *artificial discord*, agreeably to what was observed at the beginning of this work, comprises, in some two of its parts, the interval of a second or of a seventh; those being the only discords in music.

The following is an example of such *artificial discords* as are most useful for the Preludist to be acquainted with. Over them are the natural harmonies from which they are created; and beneath they are given in arpeggios, to render them more effective on the harp.

The musical score is divided into two systems, each containing three staves. The first system is labeled "Natural Harmony." and "The same, mingled with Artificial Discords." The second system is labeled "HARP." and shows arpeggiated versions of the chords.

First System:

- Top Staff:** Labeled "Natural Harmony." It shows three measures of natural harmonies in C major: C-E-G, C-E-A, and C-E-B.
- Middle Staff:** Labeled "The same, mingled with Artificial Discords." It shows the same three measures, but with artificial discords (marked with a circled 1) added to the second and third measures.
- Bottom Staff:** Labeled "HARP." It shows the arpeggiated versions of the chords from the top staff.

Second System:

- Top Staff:** Shows three measures of natural harmonies in C major: C-E-G, C-E-A, and C-E-B.
- Middle Staff:** Labeled with a circled 2, it shows the same three measures, but with artificial discords added to the second and third measures.
- Bottom Staff:** Shows the arpeggiated versions of the chords from the top staff.

The musical score is written for harp in G major, featuring a series of arpeggiated chords and melodic lines across 12 measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Measures 1 through 12 are shown, with some measures containing specific markings:

- Measure 4: (4)
- Measure 5: (5)
- Measure 6: (6)
- Measure 7: (7)
- Measure 8: (8)
- Measure 9: (9)
- Measure 10: (10)
- Measure 11: (11)
- Measure 12: (12)

The score concludes with a final measure marked with the number 8.

13 14

15 16 17

18 20

(20) (21) (22) (23)

(24) (25)

(26) (27)

N

Handwritten musical score for harp, consisting of 34 numbered measures. The notation is arranged in four systems, each with a grand staff (treble and bass clef). The music features various chordal textures, including dyads and triads, and includes some melodic lines with eighth-note patterns. Measure numbers (28), (29), (30), (31), (32), (33), and (34) are indicated above the treble staves.

Measures 28-34 are shown. The notation includes treble and bass staves with various musical symbols such as notes, rests, and bar lines. Measure numbers (28), (29), (30), (31), (32), (33), and (34) are indicated above the treble staves.

THE HARP PRELUDIST.

47

(35) (36) (37)

(38)

A

EXAMPLE OF NATURAL HARMONIES,

To which the Pupil will supply *artificial discords* (in those places which are marked with crosses) and arpeggios, as in the above example. The Master will scrutinize the Pupil's labour, being guided by No. 51 of the *Explanatory Appendage*.

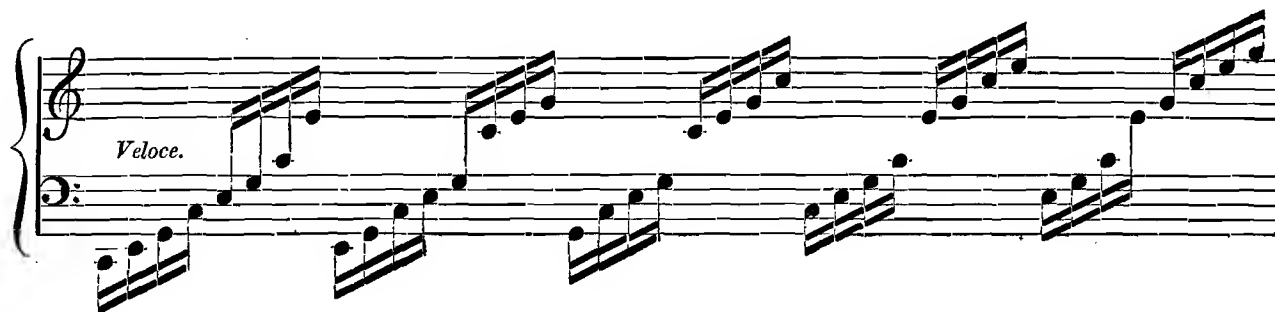
The musical score is presented in seven systems, each with a treble and bass staff joined by a brace. The time signature is common time (C). The notation includes various chords and single notes. Crosses (x) are used to mark specific notes as artificial discords. Arpeggios are indicated by a 'v' (pizzicato) and a slur. The piece ends with a double bar line at the end of the seventh system.

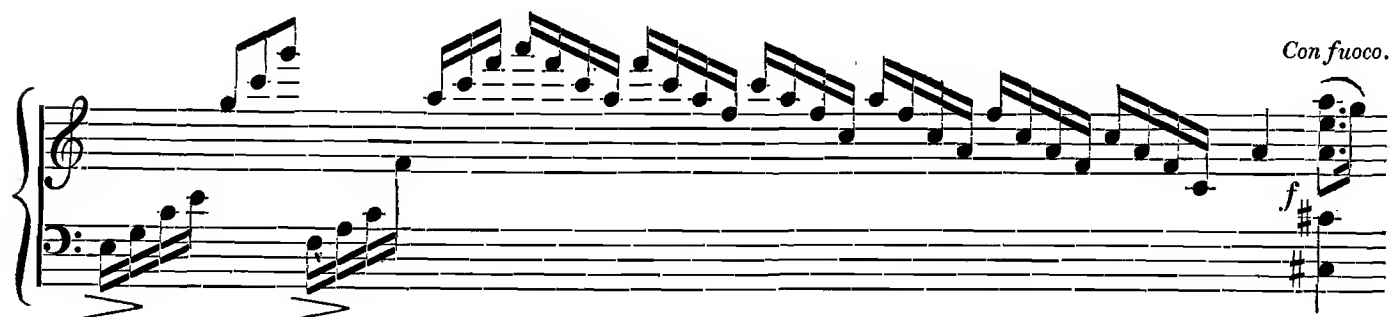
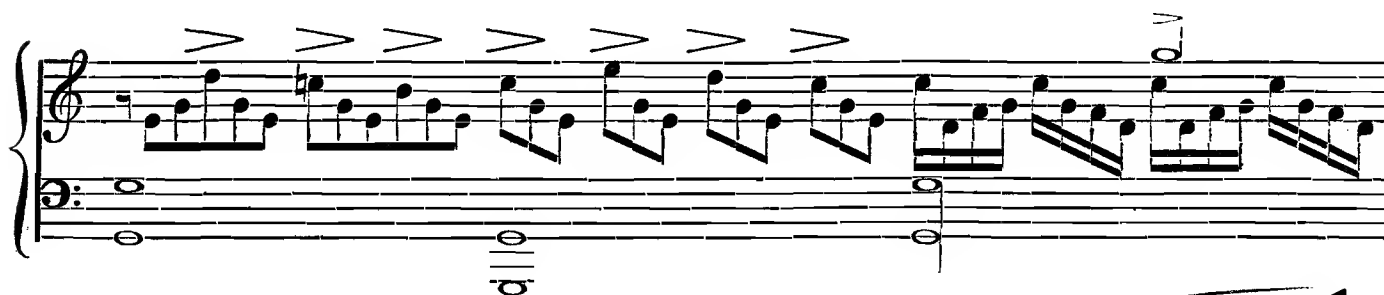
CONCLUSION.

THE author cannot better conclude this little didactic work, than, after having given the Preludist as much scientific information as the plan of the undertaking would admit, to turn to a subject less dry, by enlightening his mind as regards the display of his genius; and to lead him into the more pleasing paths of taste and imagination, by giving him some ideas of the way in which he may prelude with the best effect, and use to advantage all the materials that have been placed at his disposal.

There are, it may be said, three kinds of Preludes: one chiefly confined to the harmonies found in the diatonic scale of the key in which any piece is to be performed; one which passes through various modulations, ending, as a thing of course, in the key of the composition; and also one that, from the key of the last movement or piece that has been played, serves to pass to that of the next. (Neither kind observing any regular time or measure). The first of these, as is obvious, is the easiest of attainment. It was for that reason, that the author, at the beginning of the work, made a point of acquainting the Pupil with that kind of Prelude (see Lessons 7th and 8th) which, with the use of some transient notes (well managed) and artificial discords, may be rendered effective. It is to be remembered, that, being rather confined, these Preludes must never be too long; and should be finished with some showy arpeggio passages (see page 17). The second kind are of a more elevated cast; and beside the knowledge of all the rules that have been delivered in this book, require a free command of the instrument, including all the niceties of a striking style of execution; as “harmonic sounds, sons étouffés,” &c. &c., as well as a just conception of music in general. A Prelude of this kind should begin in the key in which the harp has just been tuned, or in any other to which the Preludist may be partial, however foreign it may happen to be from that in which is the piece he proposes to play. At first, the harmony should move rather slowly, without being too much modulated; and afterwards the passage will gradually become more quick and brilliant, while the modulations assume a more scientific character. In the midst of a rapid flow of ideas, it will be judicious to throw in some favourite phrase of melody, taken from the piece the Pupil is about to perform, as a sort of announcement. Having fancifully sported with this strain, he will begin to wind towards the perfect close, which may consist of animated chords and sweeping passages. The third and last kind of Preludes requires more of the recollection of the rules of modulation than of the exercise of the fancy, and should not be longer than the necessary modulations demand. The author has attempted, in the annexed examples, to illustrate the precepts here given in the three kinds of Preludes, which the practitioner will receive as a general guide.

PRELUDE OF THE FIRST KIND.



*Con fuoco.**Ritard.**Veloce.*

PRELUDE OF THE SECOND KIND,

Supposed to be played before the Author's favourite Fantasia, on "*Sul Margine*;" the Harp being in its natural key, C \flat . (The Fantasia is in the key of A \sharp major, three sharps.)

Lento, ben sostenuto. *Con gusto.* *mf*

pp *Animato - - poco - - - a poco - - -* *Cres.* *f* *Il basso marcato.*

Più veloce. *ff*

Con espress. *Riten.* *Animato.*

All. Moderato. *Dolce.*

Agitato. *(Fix G \sharp)* *f*

(Fix D \sharp) *Più animato.*

Vivace.

Riten.

Veloce.

Riten.

Ritard.

Aw. *pp* *Dim.*

A musical score for a harp prelude, consisting of six systems of two staves each. The key signature is B-flat major (two flats). The first system is marked '(Fix D sharp)' and 'Più animato.' The second system is marked 'Vivace.' and features a forte (f) dynamic. The third system continues with forte (f) dynamics. The fourth system includes 'Riten.' (ritardando) and 'Veloce.' (allegro) markings. The fifth system includes 'Riten.' (ritardando) and 'Ritard.' (ritardando) markings. The sixth system includes 'Aw.' (ad libitum), 'pp' (pianissimo), and 'Dim.' (diminuendo) markings. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, as well as performance instructions like 'f' (forte), 'ff' (fortissimo), and 'tr' (trill).

First system of the musical score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The tempo marking *Riten.* (Ritardando) is placed above the left hand, and *Delicatamente.* (Delicately) is placed above the right hand. A fermata is present over the final measure of the system.

Second system of the musical score. The right hand continues the melodic development with slurs and accents. The left hand has a more active accompaniment. The tempo marking *Eleganté.* (Elegantly) is placed above the left hand, and *Lento.* (Slowly) is placed above the right hand.

Fragment of the Air "SUL MARGINE."

Third system of the musical score, labeled "Fragment of the Air 'SUL MARGINE.'" The right hand has a melodic line with slurs. The left hand has a simple accompaniment. The tempo marking *Andante.* (Andante) is placed above the right hand, and *Dol.* (Dolce) is placed above the left hand. A fermata is present over the final measure of the system.

Poco a poco - - - - - Sempre accelerando.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has a more active accompaniment. The tempo marking *Poco a poco* is placed above the left hand, and *Sempre accelerando.* (Always accelerating) is placed above the right hand. A fermata is present over the final measure of the system.

All^o Spiritoso.

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand has a more active accompaniment. The tempo marking *All^o Spiritoso.* (Allegro Spiritoso) is placed above the right hand. The dynamic marking *ff* (fortissimo) is placed above the left hand. A fermata is present over the final measure of the system.

Brilliant.

Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand has a more active accompaniment. The tempo marking *Brilliant.* is placed above the right hand. The dynamic marking *ff* (fortissimo) is placed above the left hand. A fermata is present over the final measure of the system.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The treble staff begins with a forte (*f*) dynamic and contains a series of eighth-note chords. The bass staff contains a series of chords, with a forte (*f*) dynamic marking at the end of the system.

The second system of musical notation continues the piece. The treble staff features a series of eighth-note chords. The bass staff begins with a piano (*p*) dynamic, followed by a crescendo (*Cres.*) and a change of key signature to two flats (Bb, Eb), indicated by a key signature change symbol. The system ends with a forte (*f*) dynamic marking.

The third system of musical notation features a grand staff. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth-note chords. The bass staff contains a series of chords, with a forte (*f*) dynamic marking and a tempo marking of *Veloce.*

The fourth system of musical notation continues the piece. The treble staff features a series of eighth-note chords. The bass staff contains a series of chords, with a forte (*f*) dynamic marking.

The fifth system of musical notation features a grand staff. The treble staff begins with a *Ritard.* (ritardando) marking and contains a series of eighth-note chords. The bass staff contains a series of chords, with a piano (*p*) dynamic marking and a forte (*rf*) dynamic marking.

The sixth system of musical notation features a grand staff. The treble staff contains a series of chords, with a forte (*f*) dynamic marking. The bass staff contains a series of chords, with a forte (*f*) dynamic marking. The system ends with a forte (*f*) dynamic marking.

PRELUDE OF THE THIRD KIND. (Modulating from E \flat Major to F Major).

(Fix A)

(Fix E \flat)

Cres.

Veloce.

f

Ritard.

Veloce.

p

Ritard.

Con esp.

A

Con fuoco.

f

THE END OF THE BOOK.

